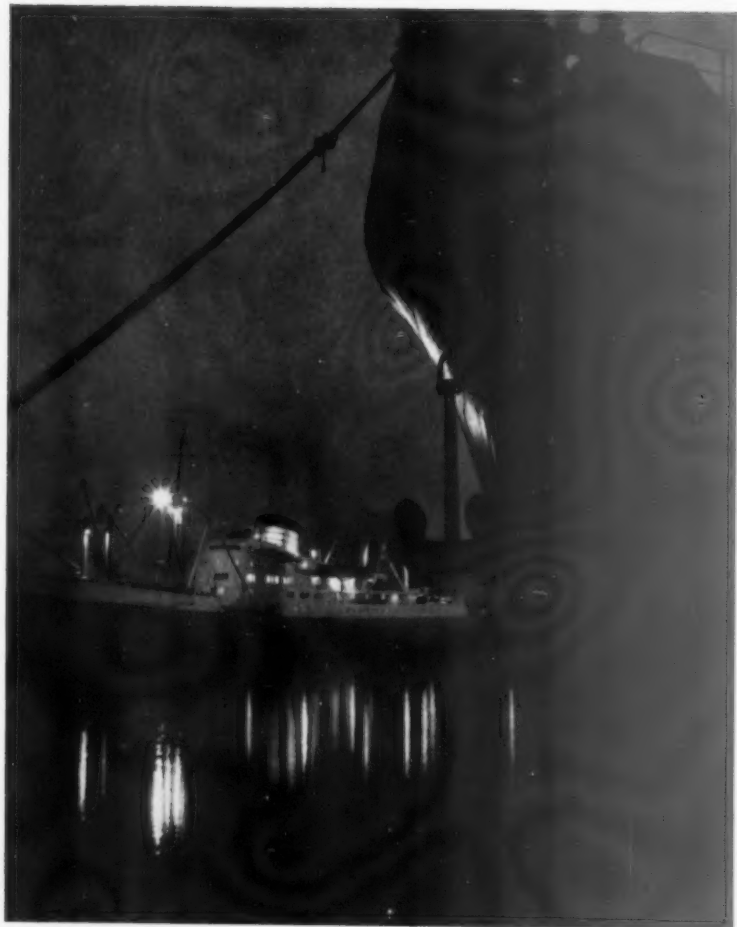


THE AUSTRALASIAN

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The Photographic Societies

Club reports should normally be written to cover club events of the last three weeks of the previous month and those of the first week of the current month. They should always be written up immediately and posted so as to reach 'The A.P.-R.' not later than the 10th of the month before publication.

In the absence of a completely typewritten report, all surnames and Christian names must be printed in CAPITALS. "Mr." should be omitted except in respect of patrons, visiting lecturers and judges. Women competitors should be identified by a single Christian name, rather than "Miss" or "Mrs." Accuracy with regard to spellings and initials is essential.

PHOTOGRAPHIC SOCIETY OF N.S.W.

A particularly interesting and instructive talk was given by Mr. R. Nasmyth on March 29, the subject being *Development of the Negative*. Mr. Nasmyth later took a photograph of an electric light globe together with a black focusing cloth to illustrate his theory that contrast in the negative is chiefly a matter of development time.

Our sincere thanks are given to the Melbourne Camera Club for their portfolio of prints, which were shown and appreciated by our members on April 5.

A very enjoyable and photographically lucrative four days were spent at Mount Victoria during the Easter week-end, and as a result members should have many new transparencies for Mr. H. Hanke, a well-known artist, to judge in the Colour Competition scheduled for May 10.

Visitors and intending members are welcomed to our weekly meetings which are held every Tuesday at 8 p.m. in the Gallipoli Legion Hall, 12 Loftus Street, Sydney. For further particulars please contact the Hon. Secretary, Miss W. Schmidt, telephone WA 2488. D.M.

N.S.W. PHOTOGRAPHIC COUNCIL

The Second Annual General Meeting was held at the Y.M.C.A., Sydney on April 4. The Annual Report presented by the Asst. Hon. Secretary, Mr. H. N. Jones, was adopted unanimously by the members. The Financial Statement, showing a satisfactory state of finances, was also adopted. The Election of Officers resulted: *Patron*, Dr. A. E. Chaffer; *President*, C. Noble; *Vice-President*, W. G. Gildea; *Secretary*, L. Hope-Caten; *Asst. Secretary*, L. G. Clark; *Treasurer*, A. R. Eade; *Publicity Officer*, Mrs. I. Bagnall; *Exhibition Secretary*, H. N. Jones; *Committee*, C. Carmichael, B. Jones, L. R. James, B. Jessop, H. A. Little, T. E. Nurse, J. Oliffe and C. Walker.

The Council feels that reasonable progress has been made during the year; since this is actually the first active year of the Council. The English Photo Alliance, which has a similar function in England to the Australian Council, took several years before it was soundly established.

The Council has a number of projects scheduled for the ensuing year, which will be of benefit to the clubs. A comprehensive list of competition subjects and their definitions, are in the course of preparation. The list of publications which are available from the trade houses has been completed and distributed to member clubs.

The Council wishes to thank member clubs for their support during the year and looks forward to the

continued co-operation of all clubs during the next twelve months. Enquiries should be directed to the Hon. Secretary, L. Hope-Caten, 11 Richmond Ave., Dee Why. Telephone XW 7332. L.G.C.

THE CAMERA CLUB OF SYDNEY

Colour transparencies for the third Colour Competition of the year were screened by Mr. Cliff Noble at our meeting on March 22. Awards were: 1, S. Ridley; 2, D. Brown; 3, C. A. Fordham; HC, K. A. Fox. In the print section special trophies were awarded to the winners as follows: A Grade: 1, S. Ridley; 2, K. Hastings; 3, B. Gibbons; HC, K. Hastings. B Grade: 1 and 2, A. H. Winchester; 3, H. Gazzard; HC, A. F. Sutcliffe.

On April 5 members were privileged to hear one of our "top notchers", Mr. Don Brown, deliver a most competent lecture on *Composition*, a subject dear to his heart and, of course, of vital importance to pictorialists. With the aid of slides, the speaker demonstrated the various forms of composition. Concepts of balance, and of atmosphere and depth, were carefully explained. Following his lecture, Mr. Brown gave a one-man-show of really first class prints, which received much favourable comment from all present.

Visitors and prospective members are cordially invited to attend our meetings which are held every second Tuesday from May 3 on the 2nd Floor, 302 Pitt Street (opposite the Water Board). Please contact the Secretary, Mr. J. Oliffe, telephone UJ 2880, for further details. J.E.O.

GARDEN ISLAND CAMERA CIRCLE

Our Third Annual Exhibition was held on March 4, when 125 prints were hung. The President, Mr. B. Naudy, welcomed our many guests and introduced the patron of the circle, Captain F. N. Cook, D.S.C., R.A.N., who gave an interesting short talk and declared the exhibition open.

The judge for the evening was Mr. J. W. Metcalfe, who commented on the prints and with his usual dry humour pointed out the obvious and not-so-obvious faults that made the difference between an average print and one of quality.

The *Print of the Year* was "Storm Brewing" by L. Friend, and this print was also awarded the Special Prize donated by Henry F. York and Co. L. Friend also gained second place, with L. Hoggard third and HC and W. Glading HC. In B Grade, R. Templeton gained First, Second and HC, and was awarded the Special Prize donated by B. Naudy. Ron Templeton is our newest member and is rapidly improving. It should not be long before we see him elevated to A Grade. A. Braybrooke and R. Souter were awarded HC.

After the presentation of prizes, the Colour Competition was screened with Mr. Metcalfe again officiating as judge. The winner once again was L. Friend, who was awarded the Special Prize donated by P. Deane. L. Friend also secured Second and Third, and P. Deane and L. Hoggard gained HC. At the conclusion of the evening a showing of members' slides covering the Royal Tour of 1954 was presented.

On April 1, the first Inter-club Competition between the Caringbah P.S. and this club was held at Garden Island. The walls of the meeting room proved

none too big to accommodate the many prints presented while the floor space was comfortably filled with guests and members of both clubs. The Monochrome Section was judged by Mr. A. W. Gale, A.R.P.S., and some very informative comments were made on the prints. The *Print of the Evening* was gained by C. Watkins of Caringbah, with Second and Third to L. Friend of Garden Island. On the point score basis Garden Island won the competition.

In the Hand-colouring Competition, Caringbah was the winner, and the awards were: 1, Mrs. Slade; 2 and HC, Miss Dallimore; HC, D. Flinn. This competition was judged by Mr. P. Deane of Garden Island who also commented upon the pictures.

The colour transparencies were judged and commented upon by Dr. Chaffer, who pointed out to us that many acceptable transparencies would have proved more acceptable still by the exclusion of a lot of superfluous subject matter. The Colour Competition was won on the points scored by Garden Island. Although Garden Island won two competitions on points, the margin was narrow, and there is not much doubt that Garden Island will have to work hard to beat Caringbah in the next inter-club competition, yet we feel that a close contest is always the more interesting.

NORTHERN SUBURBS (SYDNEY) C.C.

We are indebted to Mr. J. Lucas of the Kodak Lecture Service for a very interesting lecture *Colorfacts* on March 9. With the aid of equipment kindly made available by Kodak Ltd., Mr. Lucas led us into new fields in colour photography. The transparencies entered in our Colour Competition were then screened and an interesting commentary by K. Dietrich accompanied the showing of the slides which had been prejudged by a panel of senior workers, the results being: 1, Rosemary Johnson; 2 (Equal), Rosemary Johnson and F. Cowper; 3, K. Dietrich; HC, F. Cowper and D. McDonald.

The competition on March 3 was Open. We were pleased to have as judge on this occasion a foundation member of our club, Mr. Hugh Tolhurst. The awards were: A grade: 1 and 2, Muriel Jackson; 3, F. Cowper. B Grade: 1, F. T. Charles; 2, J. Jackson; 3, W. Kelly. C Grade: 1 and 2, C. Potter; 3, A. McGillivray. Prints taken whilst on a recent club outing at Campbelltown were also exhibited. The judges for this competition were three senior workers, the placings being: 1, Muriel Jackson; 2 (Equal), Muriel Jackson and D. Glanville.

A new syllabus of club activities is available to interested persons. Kindly telephone JJ 4648 or write to the Hon. Secretary, Mr. J. Hickey, 8 Raleigh Street, Artarmon, N.S.W. E.S.

LEICHHARDT CAMERA CLUB

A very enjoyable evening was spent by everyone who attended the Marrickville Town Hall on the evening of March 18, the occasion being an Inter-club Competition between our club and Marrickville P.S. Mr. Roach, Marrickville President, made us welcome. Each club entered twenty prints and these were judged by an old friend of both clubs, Mr. Barry Townsend, who first of all selected and commented upon the best six prints. The results were: H. Wise 37; J. Vine 35; E. Wilson 34; J. Driscoll 32; M. Little 31 and E. Wilson 31. The overall winner was then announced by Mr. Townsend and we were happy to hear that we were the winning club with 505 points as against Marrickville's 452. A very pleasant evening was brought to a close by a showing of colour slides by Marrickville Secretary, M. Little.

On March 31, we held a Model Night and everyone had a very enjoyable and instructive evening. Our thanks go to member Vivienne Dodd, who consented to model, and without whom the evening would have been impossible.

This month's competition was held on April 7; Mr. J. Metcalfe kindly consented to act as judge. The subject of the competition was *Railways* and the results were: A Grade: 1, J. Driscoll (*Print of the Night* and HC); HC, D. Henzie. B Grade: 1, Shirley Crabb (*Print of the Night*); HC, N. Cooper. C Grade: 1, B. McGregor (*Print of the Night*); HC, Del Farley.

Particulars of our club activities are obtainable from the Secretary, E. Wilson, telephone MW 3731. P.J.C.

MARRICKVILLE PHOTOGRAPHIC SOCIETY

Our first Inter-club Competition with Leichhardt was held on March 23. The judge, Mr. Barry Townsend, awarded 505 points to Leichhardt, making that club the winner over Marrickville who gained 452 points. During the evening both clubs screened a collection of colour slides, an outstanding item being a set of fireworks pictures taken by Mr. Wilson during the Royal Tour Celebrations.

At the Annual General Meeting, held on March 9, the Election of Office Bearers resulted: *President*, Mr. F. Roach; *Vice-President*, J. Wallace; *Secretary*, H. A. Little; *Treasurer*, S. Hart; *Publicity Officer*, K. Wood; *Print Director*, S. Clark; *Committee*, Messrs. Williams, Mockesey, and Stillaway; *Patrons*, Alderman Murdoch, Mr. Daly, M.L.A. and Messrs. Ryan and F. Wallace.

The subject for the competition at the May 11 meeting will be *Show Time* and the lecture for the evening will be on the subject of *Flash*. K.W.

AUSTRALIAN GAS LIGHT PHOTOGRAPHIC SOCIETY

Formed in July, 1954, the Society has developed considerably during the past eight months. Its senior members have assisted the beginners towards better photography and the lectures given by Mr. Henri Mallard and the series by Mr. J. Lucas of Kodak Ltd. have benefited members of all grades. Outings have so far been restricted to the metropolitan area, but competitions and exchange of prints have shown that members are capable of producing excellent pictures.

The committee thanks the several societies who have extended invitations for our members to visit their club nights and exhibitions.

Correspondence should be directed to the Secretary, R. J. Grice, C/- The Australian Gas Light Company, Sydney. R.J.G.

CARINGBAH PHOTOGRAPHIC SOCIETY

The subject chosen for the Colour Slide Competition on March 14 was *Still Life*. Messrs. Hargreaves and Hind of Caringbah were the judges on this occasion and the placings for the set subjects were: 1, R. N. Dallimore; 2, C. Carmichael; 3, R. R. Mills. In the open section the results were: 1 and 2, R. N. Dallimore; 3, S. Hampton.

Members were given a demonstration in enlarging and developing by Mr. C. Watkins at the informal meeting on March 21. These informal nights are very popular with the more advanced members as it gives them a chance to discuss their ideas with one another, which cannot be done on the regular nights when the whole evening is devoted to the competitions and the criticisms on the various entries.

A Print Competition was held on March 28, the set subject being *Against the Light*. About forty entries were received and the placings for the set subject were: A Grade: 1, H. Quigg; 2 and 3, R. B. Mills. Open Subject: 1, W. Glading; 2 and 3, H. Quigg. B Grade results were: Set Subject: 1, W. Chapman; 2, S. Hampton. Open: 1 and 2, W. Chapman.

Our first Inter-club Competition with Garden Island Camera Circle was held on April 1 and was a great success. The Black-and-White Section on a point score basis was won by Garden Island. The award for the best print on this occasion was won by C. Watkins, A.R.P.S., of Caringbah who gained the maximum possible points. The Colour Slide Competition was won by Garden Island. The Hand-coloured Section was won by Caringbah. Placings were: 1, Mrs. K. Wade; 2 and 3, Miss Dallimore.

Visitors and prospective members are welcome at all meetings. For particulars please contact the Acting Secretary, C. Carmichael, 26 Matson Crescent, Miranda. C.C.

NEWCASTLE PHOTOGRAPHIC SOCIETY

Newcastle Photographic Society member E. Kimble addressed the club on March 28 on *Light and the Lens*. He traced the development of the lens from the pin-hole camera and showed by diagram the means adopted by the makers to correct lens faults. The talk explained the use of lens stops to control exposure and illustrated the effect of the stop on focus.

The month's competitions resulted: Architecture—A Grade: 1, N. Tacon; 2, E. Kimble; 3, C. Collin. B Grade: 1, A. Latham; 2, B. Youll; 3, Stella Tacon. March 14, Open—A Grade: 1, E. Norris; 2, J. Brown; 3, E. Kimble. B Grade: 1, B. Youll. Colour Section—Portrait: 1, J. Harris; 2, A. Dumbrell; 3, G. Smith. March 7, Open: 1, J. Novak; 2, A. Dumbrell; 3, R. Winn. Sunset or Sunrise: 1, J. Vincent; 2, A. Dumbrell; 3, J. Cowan. March 21, Open: 1, K. Flisowski; 2, J. Vincent; 3, E. Barrie. April 4, Open: 1, N. Ozolins; 2, J. Punction; 3, J. Novak. Point-score leaders—A Grade: N. Ozolins 20, E. Kimble 16, E. Norris 11, N. Tacon 7, M. McNaughton 6. B Grade: W. Frazer 19, W. Moxham 13, B. Youll 10, Stella Tacon 7, A. Latham 5. Colour: A. Dumbrell 22, J. Cowan 20, J. Novak 19, N. Ozolins 19, J. Vincent 16, R. Winn 13, J. Harris 11. W.H.M.C.

CHELSEA CAMERA CLUB

A splendid syllabus has been drawn up for the year 1955, and a copy of this syllabus has been forwarded to all clubs in Victoria and Northern Tasmania. As this district is a holiday resort it is possible that many photographers away from their home town on holidays may be able to drop in to one of our meetings. An open invitation is therefore extended for them to do so.

The club will soon move to our new quarters in Chelsea Road, Chelsea, at the rear of the Municipal Chambers but still facing the street, really quite accessible and easy to find. The invitation is also extended to interstate members of clubs, who may be visiting this State. The club meets on the second and fourth Fridays of each month.

Apart from the many lectures to be given by the V.A.P.S. panel, a number of talks and demonstrations are to be given by our own members. Regular quarterly open and set competitions are held. Many outings are planned for the Autumn months including visits to Melbourne Dockside, Dandenong Ranges, Zoological Gardens, Botanic Gardens and the University Grounds. For information please telephone Chelsea 578, 699 or 125. Telegrams: Krygger, Chelsea. C.T.K.

STAWELL AND DISTRICT CAMERA CLUB

The Inaugural Meeting, was attended by over twenty interested persons including four visitors from the Horsham C.C. The meeting, under the chairmanship of Mr. J. M. Kriewaldt, elected the following office-bearers: *President*, Mr. J. M. Kriewaldt; *Vice-Presidents*, R. Essington and W. Buckley; *Secretary-Treasurer*, W. H. Kelly; *Assistant Secretary*, A. Baskett.

It was decided that the club shall meet on the last Thursday of each month. Meetings will be held in the Mechanics Institute until further notice. Monthly competitions were discussed and it was decided to follow the A.P.-R. set subject list.

A collection of twenty prints loaned by Messrs. Kodak Ltd. were on display. Mr. E. Harding, a visitor from the Horsham club, gave a very interesting talk on *Movie Equipment and Technique*, demonstrating many points with equipment which he brought along. Messrs. Kroker and Shepard, also visitors from the Horsham club, displayed various prints made by them, giving a brief commentary on each.

Visitors and new members will be most welcome at our meetings. For further information please contact the Secretary, W. H. Kelly, Colquhoun Street, Stawell, Vic. W.H.K.

A PHOTOGRAPHIC CLUB FOR BATEMAN'S BAY

Photographic enthusiasts living on the Far South Coast will be glad to learn that Mr. J. C. Graham, the popular president of Leeton Camera Club, was recently transferred to Bateman's Bay. In characteristic manner Mr. Graham has immediately set about the task of forming a photographic club in that centre, a locality hitherto completely lacking in club facilities.

Interested enthusiasts are invited to direct their enquiries to Mr. J. C. Graham, C/- The Post Office, or to Mr. Errol Lassau, Chemist, Bateman's Bay, N.S.W.

WENTWORTHVILLE PHOTOGRAPHIC SOCIETY

Twenty members attended the second meeting of the society when the Election of office-bearers resulted: *President*, Mr. J. Jones; *Vice-Presidents*, W. Grisford and R. McCullum; *Secretary*, J. Nichols. The other committee member is K. Boston. It was decided that meetings will be held on alternate Monday nights, commencing April 18. After the conclusion of the business session a number of slides were shown by colour enthusiasts amongst the members. W.M.

WESTERN AUSTRALIAN CAMERA CLUB

Another enjoyable meeting was held on March 24 at the club rooms, 576 Hay Street, Perth. The subject was *Landscape and Marinescape* and the results were: A Grade: 1, L. Bozza; 2, N. Helliard; 3, Mrs. Smethurst. B Grade: 1 and 2, Mrs. Smethurst; 3, J. Thomas. The President showed the prints submitted by members for selection for the Melbourne Exhibition. The prints were of a high standard and it was very pleasing to see that members of B Grade had submitted a large number of good quality prints.

Mr. Marshall Clifton, the well-known architect, artist and painter, was requested to give a commentary on the prints. Afterwards he gave a talk on *Art*. Mr. Clifton then answered questions on the subject.

Instead of having a Barbecue in the near future, it was decided to have another outing; the venue is to be decided. A.M.P.

The AUSTRALASIAN PHOTO-REVIEW



Editors:

KEAST BURKE, A.R.P.S., A.P.S.A.

Hon. Rep. Photographic Society of America

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Medical Photography

There are many who are somewhat incredulous when told that conventional photography plays an important part in medical technology in most large hospitals and medical institutions throughout the world today. Most are familiar with X rays, particularly since mass chest survey units are in the course of visiting each and every district throughout the state in an attempt to discover all unsuspected cases of pulmonary tuberculosis and, by segregation and early treatment, reduce the risk of further infection with the aim of eventually wiping out this scourge. By association of ideas some are wont to think of medical photography in terms of Radiography, which is the correct term for X-ray photography, but although these two functions are related in some aspects they do not coincide. Whilst one system utilises the non-refractive X-radiation to produce pictures by means of a fluorescing intensifying screen and fast blue sensitive films in contact with the screen, the other employs regular cameras and lenses in much the same manner as that employed by the amateur photographer.

It is true that mass chest-survey equipment uses camera and lens to photograph the fluorescing image onto miniature film either 35mm. or 70mm. in most cases. Because of the relatively weak image produced by the screen large aperture lenses in the order of $f/1.5$ to $f/0.7$ are required if the intensity of the X radiation is to be kept to a sufficiently low level as not to cause burns or other after-effects of the radiation. It should be stressed that X rays in common with gamma rays, cosmic rays, ultra-violet rays and other forms of radiation have a destructive effect upon human tissues, and certain safe dosages have been computed so that for ordinary purposes no harm can be caused, but prolonged or excessive exposures to radiation can destroy living cells. It will then be appreciated that it is not possible to increase the intensity of the X rays in order to gain a brighter image and thus shorten photographic exposures without the risk of harming the patient. The intensifying screens used are normally coated with calcium tungstate or similar material which

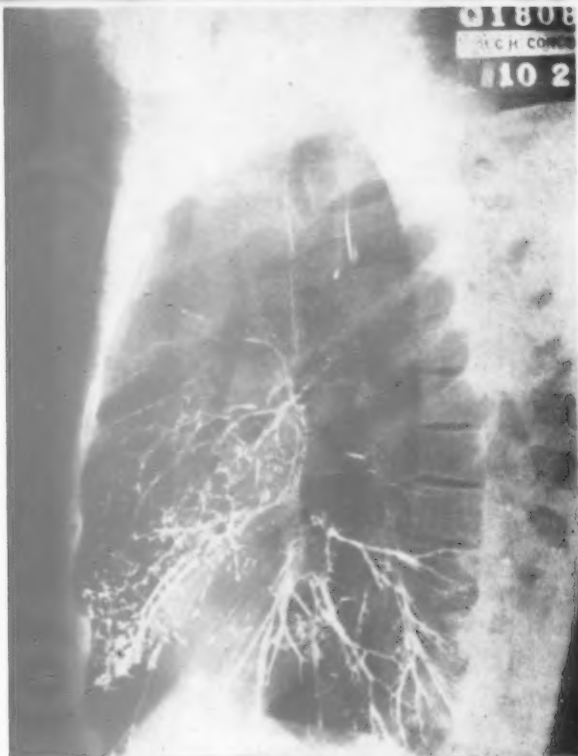
By MAX G. WILSON

is caused to glow when X rays fall on it in proportion to the intensity of the rays, which in turn depend upon the opacity to radiation of the parts of the body placed between the source of radiation and the film. It will be readily seen that bones and similar hard structures are very dense in comparison with muscles and soft tissues, and that in the X-ray negative the soft tissues will record as varying shades of grey, while the areas denoting the skeletal structure appear transparent, and those areas outside the member being rayed will be completely black, since there was nothing to prevent maximum exposure.

In Photofluorography, the name given to the photography of X-ray images, a lead-glass screen prevents the radiation from fogging the film in the camera, and a lead-lined cone serves the double purpose of protecting the camera image from both ambient light and scattered radiation. In radiography, the film is double coated and an intensifying screen is placed either side of the film in a cassette, which, when placed behind a subject to be rayed has cast upon it a shadowgraph of the radio-opaque densities of the subject. X-ray films are processed by conventional means with the exception that vigorous developers are used to speed up the result, and forced drying enables diagnosis to be made with a minimum of delay.

The medical photographer is often called upon by various clinics and medical officers throughout the hospital, to reproduce these X-ray pictures in a more convenient form than the original 14" by 17" film, or other similar large size. It may be that they require a print to illustrate a paper to be published on certain clinical findings in a medical journal, or as a 2" by 2" miniature slide for projection before a clinical meeting or for teaching purposes when lecturing to medical students. Sometimes facsimiles are required where it is not possible to send the original film interstate or the country. Per-

X-Ray: Reproduction of an X-Ray film.



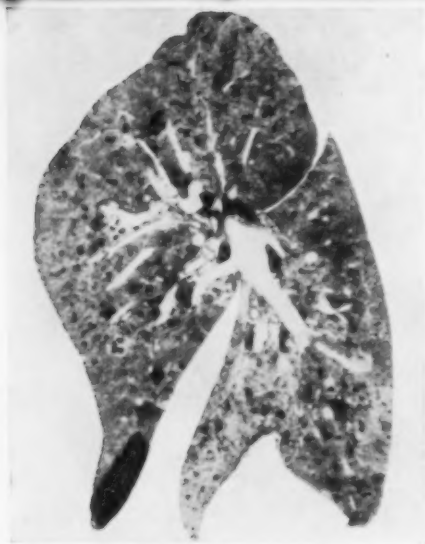
haps the film library or pathology museum wants reduced transparencies to attach to a specimen container so that the removed organ may be compared with the radiographic finding.

This is one of the most difficult tasks that besets the medical photographer, since an immense scale of densities has to be compressed to meet the scale of the copying film, and for reproduction as a paper print for best results the scale may have to be reduced still further from possibly an original 1000:1 to an ultimate 50:1, depending upon the contrast of the paper used. This compression of tones cannot accommodate the entire range of the original and a compromise must be made by sacrificing the unimportant highlights of the skeletal structure in order to render the soft tissues more accurately and to allow the areas denoting the muscles, etc., to block up so that detail in the bone fields will be recorded. There are ways and means of reducing the overall contrast to a much more acceptable level,

thus retaining detail in all areas, but this generally necessitates painstaking attention to technique and for most purposes such care is not entirely necessary. For reproduction in a journal however, every effort is always made to obtain the most faithful and detailed copy of the radiograph possible.

The principal function of medical photography is the recording of clinical cases before, during and after treatment, either to supplement the patient's case history, to illustrate an article for publication dealing with that condition or for use as a slide or other teaching aid, and sometimes for medico-legal purposes to provide evidence relating to the condition of a patient under certain circumstances. The recording of clinical cases is usually done to a pre-determined scale 1:4, 1:2, 1:1, etc., and a ruler or control subject is normally included in the picture so as to demonstrate the extent of a lesion or gross abnormality.

Colour photography on 35mm. stock is prominent and has largely superseded mono-



Pathology: A section through a coal-miner's lung, showing coal dust infiltration.

chrome especially in dermatology where the colour of the particular skin condition, as well as the physical condition is indicative of certain diseases. Since close-up views of small areas and lesions are commonly called for, the twin problems of depth-of-field and a fast enough shutter speed to eliminate subject movement have had to be solved. The answer was electronic flash, which is infinitely superior for this class of work than any other form of illumination. It may well be said that medical photography has standardised its divers techniques with the aid of this lighting medium.

A combination of electronic flash and Kodachrome is also used extensively to record various phases of an operation whilst it is in progress, particularly during the removal of tumours and diseased organs, for although the Pathology Department will fix a fresh specimen and keep it preserved in formalin, the colour of the specimen will bleach out to a nondescript pinkish-fawn. The colour may be partly regenerated by removal from the formalin and immersion in alcohol but this is not nearly so successful as a faithful colour record of the organ *in situ* before removal and immediately after resection. In a Kodachrome record the location, extent and appearance of the particular pathology may be readily dis-

cerned from its colouring while the washed-out colourless specimen is often difficult to orient and identify.

Wide use is being made of colour stereo photographs overseas and a suitable viewing cabinet in pathological museums largely replaces the former row upon row of glass jars containing grisly remains that are both expensive and time-consuming to mount, classify and exhibit. The student who has to study a relatively large number of stereo transparencies need only to sit at the viewer to have access to hundreds of accurate photographs that not only depict the correct colour and shape but also give an indication of the size, form, texture and condition of the specimen. In this way diagnosis and evaluation is made so much simpler. The technique has not yet found widespread acceptance in this country but it may reasonably be supposed that it will be introduced to supplement all present pathological museums in the near future.

Stereophotography, which is enjoying a new lease of life amongst the amateur photographers, is also used from time to time for surgical photography, for with its aid the depth of a cavity or the roundness of a nodule or cyst can be demonstrated quite clearly; it does not require expensive apparatus, since a supplementary lens attachment will yield 20 pairs of single frame stereophotographs in colour on a roll of Kodachrome. These may be viewed either in a hand-viewer or projected with a standard 2" by 2" slide projector also fitted with a lens attachment; the resulting two images are out of register by a predetermined amount and when viewed through polaroid spectacles with lenses cross-polarised in relation to the projected images each eye sees only one image, and by virtue of the mechanics involved so an impression of third dimension is obtained.

Specimens are photographed, both in colour and in monochrome, either in the studio, when suitable backgrounds and lighting effects may be used to clearly render some feature, or in operating theatre by available light, or perhaps with electronic flash if it happens to be available. These specimens may be both delicate and infective; therefore certain precautions must be observed in handling or positioning the subject before the camera.

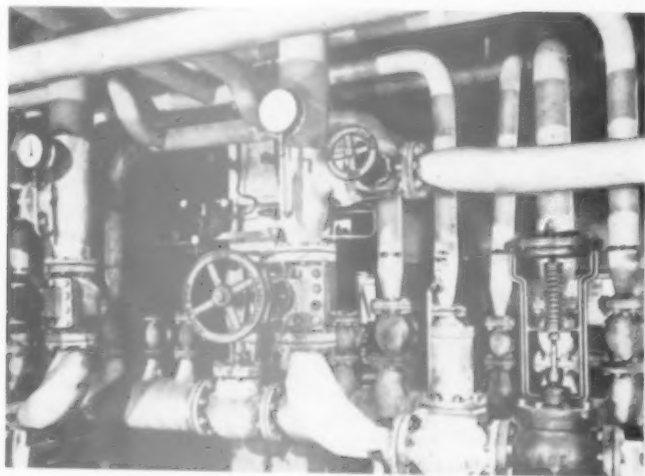
Pathology has call for the photography of bacteriological colonies which are culti-

vated in an appropriate media, for by so doing the growth rate may be studied and the inhibiting effect of certain anti-biotics or other outside influences recorded. The difficulties here are only minor, but once again care must be exercised since the purpose of photographing the culture would be defeated were the organism to be killed by injudicious use of strong incandescent illumination.

Widespread interest in overseas techniques and progress in medicine usually brings forth a demand for multiple copies of articles relating to new methods in all the allied medical sciences for further study and notebook reference. All hospital departments have a constant need for copies from journals and books; these reproductions include typescript, half-tone illustrations, original photographs, diagrams, graphs, etc., and from time to time colour reproductions will be called for. Since it is not possible for an institution to subscribe to every journal on each subject relating to medicine, and since many textbooks are both expensive and difficult to obtain, physicians will frequently draw these on loan from a central library source and extracts have made photographically; these they may then study at their leisure, for in most cases the demand upon certain specialised publications does not permit their being loaned out for protracted periods to an individual. Methods of copying vary according to the nature of the original and the type of copy required, so that slides, filmstrips,

prints, reflex copies, microfilms, and composite prints may be produced from an equal variety of originals.

A considerable part of the medical photographers' time is spent in excursions into industrial photography, a field that provides a welcome and stimulating change from the purely medical aspects ordinarily encountered. As you are no doubt aware, all hospitals of reasonable size have a vast chain of ancillary services to provide steam, hot water, power, refrigeration, sterilisation, air conditioning, food storage and preparation, laundry facilities for an immense volume of linen, repair, maintenance, and administration. From time to time there arises a need to record some breakdown, damage or relocation of machinery or plant, and, unlike most clinical cases which are usually relatively accessible and easy to illuminate, much of the machinery will be found in hot, steamy basements, dark narrow tunnels or under such conditions that it will require ingenuity and patience not only to position the camera, focus and carry out the lighting of the subject, but also to find sufficient space for the photographer himself to manoeuvre. Focusing sometimes will be almost impossible and I often adopt a technique of pre-focusing the camera, fitted with a wide-angle lens, at a distance of 5 feet and closing down the lens aperture to $f/32$ to ensure sufficient depth of field to adequately record the machinery in the limited space. This is often necessitated by having to



Industrial: A maze of steam pipes and valves.



Architecture: The Repatriation
General Hospital at Concord,
Sydney, N.S.W.



Occupational Therapy: An example of
the handicrafts undertaken by patients
during occupational therapy treatment.

position the camera in a tight corner or flat against the opposite wall so that it is impossible to observe the image in the ground glass for focusing. It is no stretch of imagination to say that one may be working at one instant in a temperature of 140° F. in the boiler house and the next in the interior of a freezing chamber for the purpose of perhaps illustrating fungus or spore damage.

Of equal importance with photography in the operating room is the photographic recording of pathology or dissection in the autopsy room. Since much can be learned regarding disease and the cause of death by careful post-mortem examination, the medical photographer will be called upon to photograph various stages of the procedure, concluding when certain organs are removed for further examination.

An important period in the treatment of patients is that given over to the making of various objects of art and handicrafts while convalescing; this is known as occupational therapy and on occasions the medical photographer will be called upon to photograph pottery, basketware, woodwork, paintings, felt toys, leatherware, etc., for the department keeps a record of the devices made, since the patients usually take their handicraft with them upon discharge from the hospital. These photographs also serve as models for subsequent patients who may lack the in-

Stage
Photography:
A scene from
the
J. C. Williamson
play, *Pommy*.



tuitive grasp of making things but are sufficiently keen to draw or make copies from the photographs. The amenities provided in some of the larger establishments include industrial tours through various large manufacturing concerns and to sporting fixtures, or to previews of stage plays, etc. Accompanying a party of this kind provides welcome relaxation for the photographer, who may be required to portray the sequence of events for record purposes. Psychiatric treatment for neurotic and unbalanced patients include a form of play-acting that enables certain observations to be made as well as providing an outlet for inhibited emotions for study by the psychologist: this activity as well as regular stage plays performed by professional actors, musical and repertory companies intended for entertainment will be on the agenda for photography. Stage photography has a certain technique of its own and a close acquaintance with the best means of photographing moving subjects in the weak existing light and by flashlight are essential. It goes without saying that flash photographs are prohibited during an actual performance for various reasons, including the distracting effect on the cast and the audience; for this reason dress-rehearsals provide the best opportunity for making flash photographs.

Physiotherapy, which comprises the tech-

niques for restoring full movement and locomotion to wasted limbs or atrophied muscles caused by long periods of disuse or from being bedridden, often calls for a photographic record of the limitations of movement and the condition of the patient before or after treatment. Amputees need strengthening exercises to compensate for the added work to be performed by the remainder of the body, and here photography may be used as an aid in checking the progress being made in gait or recovery of full function of the limbs. New apparatus, specially designed to extend the range of movement or to overcome a specific disability, may be needed to help the patient recover his full faculties, and a photograph accompanying a description of the equipment will materially aid overseas hospitals in combating the same or similar problems.

Cinematography is used, although not nearly to the same extent as still photography for recording various stages of an operation, for instructional films, and for recording motion study or ambulatory defects in patients. In the main cine films made by the medical photographer are purely motion-picture records rather than an ambitious project, nevertheless a high standard of filming and a close acquaintance with various cine techniques are necessary for the most effective presentation, which spells the differ-



Amenities: A conducted tour of the Australian News and Information Bureau's Studio at Burwood.



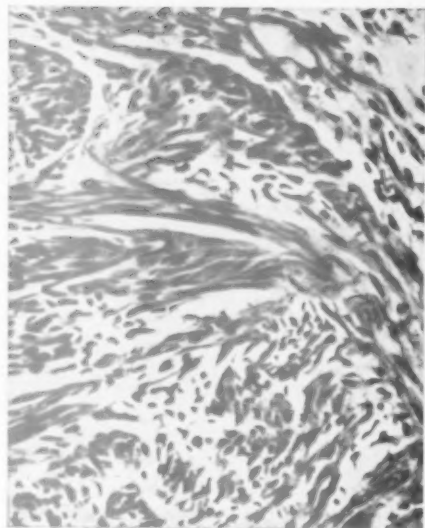
Ophthalmic Photography: A macrograph of the eye.

ence between amateur and professional movies. It should be borne in mind that most audiences are hyper-critical from being conditioned to years of seeing professional films, and even though it may be largely subconscious, as a whole they expect to see professional quality in every cine film.

Photomicrography is the photography of quite small objects. By means of short focal length lenses with considerable lens extension it is possible to gain direct magnification within the camera so that negatives up to 10x may be obtained with relative ease, and these in turn may be enlarged by conventional means many times greater. This enables very small objects to be studied in detail so that an accurate description may be obtained. Low power micrography may also be accomplished by means of the camera, but it is usual to replace the existing camera lens with a micro-objective which may be of a focal length somewhere in the vicinity of 16mm. Magnifications of up to x45 may commonly be obtained direct on the negative and portions of the negative may subsequently be enlarged up to ten times so that the total effect is that of a x450 magnification. But this method is not ordinarily used because limitations of definition and resolving power would prevent such a negative from being enlarged successfully to this extent.

For magnifications higher than x100 a compound microscope must be used in which a short-focal-length objective first magnifies the virtual image by a given amount and this in turn is further magnified by the power of the observing ocular. Photomicrography is a complex and difficult technique to master, but with painstaking care and methodical working it is possible to obtain beautiful results that will materially aid the pathologist in the identification and diagnosis of tissue or micro-specimens. Microscope sections are usually stained in contrasting blues and reds so that the use of filters over the light source and the complementary use of appropriate film emulsions govern the results; the skill and judgment of the medical photographer will determine the success or otherwise of photomicrography.

A high proportion of medical officers are themselves keen amateur photographers, ranging from the occasional snapshotter with a Box Brownie to the well-equipped precision-miniature enthusiast, and from these camer-



Photomicrography: A typical example.

users a steady stream of enquiries will usually be forthcoming on all matters photographic; problems will be discussed and ways and means for solving various difficulties will be suggested. Few medicos however, seek to intrude into the field of medical photography but they rather prefer to retain the pleasure that they derive from photographing friends, relatives and places.

An occasional jaunt into the realm of public relations and widely diversified clinical application, all with their attendant problems, combine to make medical photography a self-satisfying career, for the pleasure derived from devising means of overcoming these problems compensates for the time spent in pondering over possible solutions. Medical photography is a stimulating field that requires initiative, judgment and constructive thinking in order to combat the difficulties that insist on arising from time to time. It gives rein to experimentation, permits modifications to existing methods, and promotes interest in photo-technology. No other field of photographic endeavour provides such a rich and varied assortment of tasks that more than guarantee to provide an interest-filled day far removed from boredom, and gives one a sense of having done something worthwhile in the interests of mankind.

Photographer on the Sea-Bed

When people say to me, "I suppose you have some startling adventures at times under the sea", I feel a little uncomfortable. Startling adventures generally mean that something went wrong or was not properly organised.

I remember one case—it was during a special filming in which we had a scene where men were clinging to the keel of a boat. They were wearing aqualungs, and were being brought into a harbour underneath the boat so that they could not be seen by people on the shore. That would appear to be quite a simple subject to photograph; you simply take the camera underneath and photograph the boat as it sails towards you. But there is one difficulty. If the screw or propeller of the boat is whirling around, and one of the clamps on the keel of the boat slips when a man is clinging to it, he will be washed straight back into the propeller and cut to pieces. This being so, we decided not to use the engine in the boat onto which the men were clinging, but to fasten another boat alongside and let the engine on that do all the pushing. When we got down below with the cameras I said to my assistant "Now we'll have to get up on a level with the keel, so you stand on my shoulders and I'll anchor myself onto the bottom with an anchor and this big roll of lead. That will hold me down. Then I'll pass the camera up to you as the boat comes by, and you shoot as it passes. I'll hold you firmly on my shoulders".

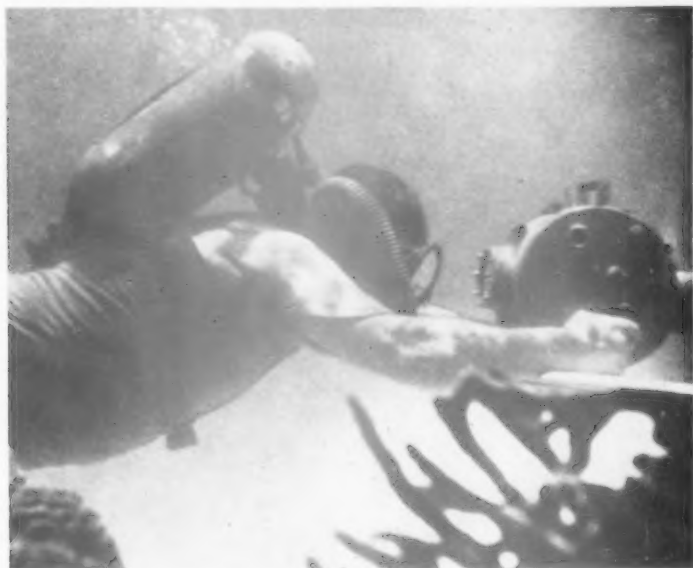
We rehearsed that movement and everything was satisfactory; we worked like a pair of acrobats under the sea. Then we signalled to the boat to come in. I could hear the screw whirling, although I could not see it, and suddenly my assistant started to climb down. Then I saw the keel of a boat, not the one the men were clinging to but the other with the propeller whirling around, coming directly at us. I tried to pull my assistant down but in his excitement he pulled the release string of his life-preserver vest, and that lifted us straight off the bottom. The next minute, within the whirlpool created by the propeller, we were spinning around in the water like a catherine-wheel. I was trying to dodge the anchor and

By NOEL MONKMAN

the big piece of lead that was still tied to my shoulder. As we went up through the water the boat went over us with a cigarette-paper thickness to spare between ourselves and the propeller we had planned to avoid.

Some people think that sharks are the greatest menace under the sea; but that is not so, except in the case of a surface swimmer. I think many of the swimmers at our beaches take a great risk, because sharks are more dangerous to a man swimming on the surface than to a diver. In the sea creatures which are disabled often float to the surface. If a human being is injured he will sink, but fish sometimes float upwards and flap about on the surface, quite helpless. A shark, like most wild creatures, is not looking for an unprovoked fight; it is seeking an easy meal and, when it sees something flapping about, apparently helpless on the surface, it attacks it immediately. But when it finds a diver in its own element, deep down in the sea, it is not so ready to attack. Sometimes they will circle around him and make short dashes towards him, but I think this is due more to curiosity than anything else. Only once has a shark turned directly towards me to make an attack and on that occasion I was lucky enough to have my back to a big hummock of coral; and as the shark came in I lifted up one of the steel-shod legs of the tripod on the camera and poked it at the shark. It caught the beast right on the end of the nose, a very sensitive part. This caused the shark to beat a hasty retreat. That is the only time a shark has appeared to me to look really dangerous.

On the reef, of course, there is another ever present danger in the giant clam. The giant clam is the largest shell-fish in the world. The two shells weigh several hundredweights, and the strength of the muscle that pulls their shells together is enormous. After all, most of you have tried to open an oyster and know how the strength of that little muscle can keep it tightly closed. When using the winged



Noel Monkman follows a shoal of fish with his winged underseas camera.



Weird and wonderful are the shapes and markings of the fish which live amidst the corals.

underwater camera the danger is that the wings of the camera may hide the bottom of the sea directly underneath you, and you may fail to see the giant clam when you are swimming across it. If it fastens onto your leg or arm you will be unable to tear yourself free. The worst experience I had with the giant clam was when I was swimming without the camera. I had on the goggles, and dived down about fifteen to twenty feet to a clear patch of sand with big stag-horn coral, like a huge tree, growing at the side of it. I grabbed the coral and stood up in the sand. And then I saw a rough ring of giant clams all around me, fourteen of them. I have never seen so many in such a small space.

The worst experience I ever had under the sea was when I wore a full diving-suit, a time

when one would expect to feel more protected; but in a full diving-suit there is a tremendous danger for the diver, because of the enormous pressure of the sea. There must be a quantity of air kept within the suit to hold back that pressure. This day, the man tending me was not used to doing this work; and he did a very foolish thing. As I went under he threw coils of the life-line and the hose on the surface of the water, remarking, as I heard afterwards, "He can use it as he wants it; there is no need for me to play it out to him." Now, of course, a tender should know exactly what the diver is doing below the surface. He should 'play' the diver on the life-line like a fish. If the diver bends forward the tender should feel the pull on his line and give more slack, or take up the slack as the diver retraces his steps. This prevents the line from winding around the coral, obstructions of wrecks, or anything of that sort under the sea. In this case I was going down and down through the sea with yards of line and hose twisting around me like giant snakes, and it was impossible to get the line tight enough to make any signal. It was at that stage that I noticed an alarming change in the sound of the air pump.

On the boat they were using an engine-driven compressor, and in such a case the air comes in with a steady hiss the whole time. With a hand-pump you hear a different sound in the helmet. The air comes in with a sound of rushing water as each of the cylinders compresses and forces the air through the valves. I heard this new sound come into the helmet and knew it should not have been there when a compressor is used, so I closed the valves. This action probably saved my life, but I continued to fall down and down into the depths, and the pressure of the sea grew until it felt as though steel fingers were gripping me from head to foot.

Finally I got down onto the bottom. The appearance of the sea had changed from its usual blue to a misty red, and I had my teeth fastened tightly into my lower lip, for I knew that if my chest got squeezed in by the sea that would be the end of everything. Divers have been brought to the surface with their whole bodies jammed up into the helmet. I was thinking of broken bones and mangled flesh when suddenly I was able to get the line tight, and I signalled, "Pull me up, pull me up!" Then I must have fainted for a little

while, for the next thing I knew I was coming up through the water with my suit blown out like a balloon. They got the engines started again and built up the pressure, and, because I had closed the valve before I became unconscious, the air pressure built up in the suit had lifted me, weights and all, off the bottom, and I was soon floating upwards. I saw the keel of the boat some feet above, and with tremendous difficulty I got one arm around just enough to spin open the valve and let some of the air out. That slowed up my ascent, but I struck the keel of the boat so hard that it dented in the metal of the helmet until it touched my head; fortunately the glass face-plate did not break. Then I found myself pressed against the bottom of the boat and had to crawl beneath it until I could get to the ladder leading to the deck. I got to the ladder and climbed up until my head and shoulders came out of the water, and then I was too weak to go any further.

Fortunately a native boy aboard the boat, who had been with the pearling luggers, guessed what was the trouble, dived overboard, got on the ladder underneath me, and took each of my feet, one after the other, and pushed the big lead boots from one rung of the ladder to the next until I emerged from the water and was able to roll onto the deck.

They took off the diving suit and found that my woollen clothing was nearly crimson. My body had been badly pricked by the wrinkles in my suit and the pressure of the sea had wrung my skin into huge blood blisters. That was a very close call, but I am still here; the only immediate result was an attack of claustrophobia.

I had to continue the job for a few weeks until the work was finished, and they were weeks of agony, for each time the boys lowered the helmet over my head I experienced a feeling of absolute panic. When you are under the sea your life depends upon the men on the deck, and my experience had given me good reason for doubting their efficiency. It was shortly after this unfortunate episode, however, that I was able to obtain new self-contained diving gear that made me completely independent of outside help. And thus was restored that full confidence so essential to the adventurer under the sea.

(By courtesy Talks Dept.,

Australian Broadcasting Commission.)



J. F. Abson: VANTAGE POINT

BY HARBOUR, LAKE OR RIVER

Kiki Mathews: CALM WATERS





J. McAllister: SUNDAY'S YARN

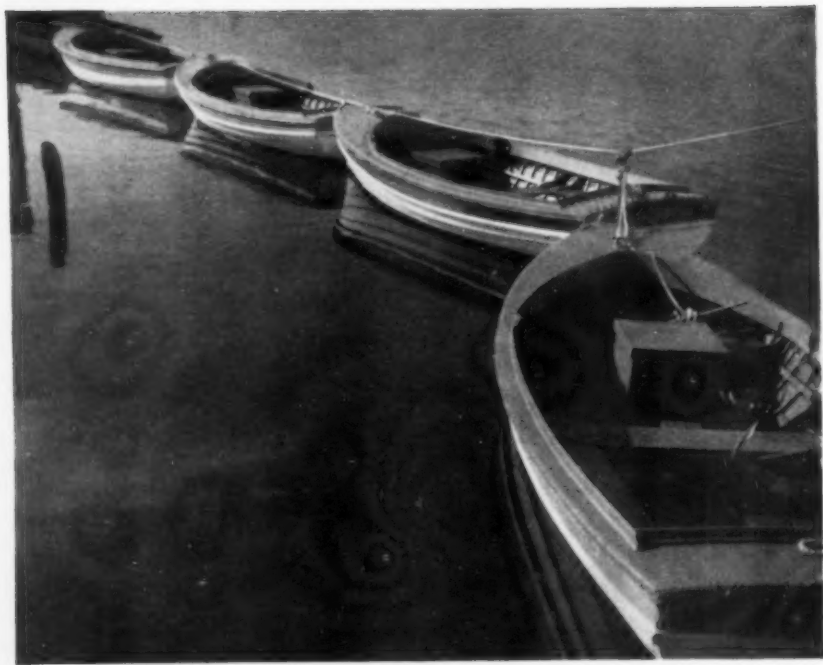


J. T. Arthurson: THE SILVER LINING

A. K. Dietrich: 4-30 a.m.



M. Potter: LINED UP





E. F. Stringer: MORNING MIST

K. J. Tester: SHADES OF VENICE





A. E. Brown: SHELTERING GROUND



G. A. Dagleish: OCEAN ENTRANCE

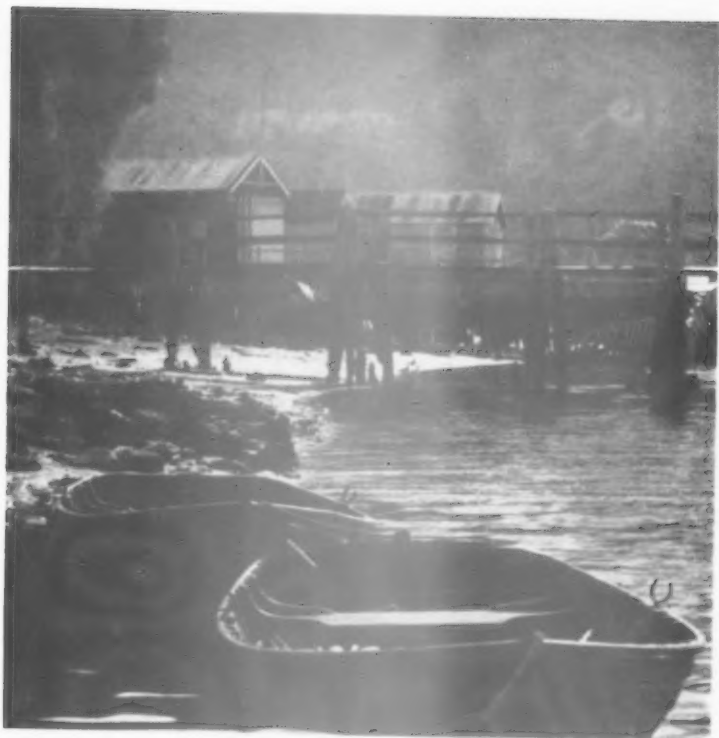
D. N. Dove: LANDFALL





D. A. Read: TRIO

F. L. Elrington: EVENING



E. F. Stringer: HARBOUR REFLECTIONS





S. G. Apelt: TRANQUIL WATERS



R. M. Kefford: CATCHING SUNSHINE

Patterns in Nature

The photographer who likes to make pattern pictures in the modern style need look no further than the oldest source in the world for his subject matter—nature itself. No matter what the type of pattern or composition sought, somewhere in the out-of-doors you can find it, and, frequently, right at your doorstep.

No other source has been so lavish in supplying countless thousands of designs, some simple and some so intricate that they would defy the efforts of the most skilled craftsmen to duplicate them.

Many of the most beautiful patterns are relatively small and close-up photography is necessary to record them. The remarkable hexagonal regularity of the honeycomb, the detail of the growth rings of trees or the pattern of thousands of facets in the eyes of some insects all require very close work, and the finest natural designs in the world.

An advantage of searching out nature's patterns is that there is no seasonal limitation. Winter, spring, summer and autumn alike offer numberless subjects. Winter brings the fascinating beauty of the individual snowflakes, the patterns of the snow and ice; spring, the freshness of new blossoms and unfolding buds; summer, the opportunity to investigate the insect world, then at its height; and autumn has the ripening fields, skies that defy description and the seeds of all plants. Then, too, there are year-round patterns, available at all seasons, the patterns in the tree bark, the growth rings of cut timber, the shapes of the rocks and the contours of the land, the clouds that form and reform, the swirl of water in the brook, or the ripples in a lake or stream.

You can find these patterns and find them easily by taking yourself and your camera for a walk in the nearest open patch, be it city lot, park or the open country. There is one point to remember, however, and that is to keep your mind on your work. Your search for pattern material should be confined to just that. We have found that, should you go looking for birds, you will miss the insects and seldom notice the

By MARK MOONEY, Jr.*

flowers and, when searching for flowers, the birds go practically unnoticed. It is the same with a hunt for patterns, view everything your eye falls upon as a possible *pattern* and pay no heed to the kind of thing it is, unless, of course, you meet up with a stinging-nettle. When you concentrate in this fashion, it is surprising what a wealth of material you will find.

Pictures of tree rings, rocks, etc., must be made on the spot. For this a good tripod is advised, as the success of a pattern picture depends to a great extent upon its detail; camera motion will spoil definition, and the negative will not enlarge sufficiently for effective presentation. The picture area should be well filled so that the pattern is of fair size; then, if a small section is selected for enlarging, the resulting print will be good.

Exposures should be as nearly correct as possible when the original tone values are desired. However, if detail in the shadows is desired, then the exposure must be full enough to record the shadow detail and development kept a little on the short side to avoid excessive contrast. When photographing tree bark and rocks, a bright, cloudy day will provide the best light for registering both the highlight and shadow detail. The same holds true for flower studies.

The smaller objects, such as pine cones, seed pods, etc., are best collected and brought home to be photographed indoors. For texture shots, the light should just skim the surface of the object and this may necessitate a return trip to your subject if the light is not right, provided the object is too large to carry along with you. Flowers are best photographed where they are as the wilting which follows their plucking usually destroys their usefulness as pattern material.

*The Camera.

A Self-Portrait Experience

It turned out one evening that I was completely free of engagements, so I decided to try out my ability as a self-portraitist. This would be a good opportunity, too, for testing my newly-constructed spotlight.

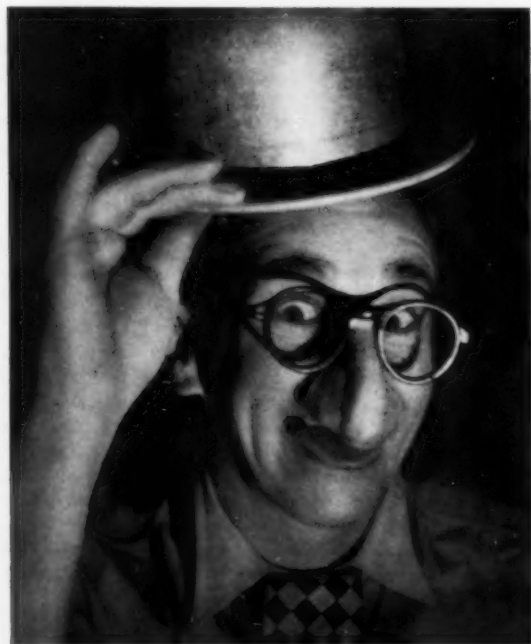
At the beginning, I was faced with a rather embarrassing problem, for a recent visit to the dentist had deprived me of my upper set of teeth. This difficulty was soon surmounted, however, when I discovered amongst my collection of odds and ends a tin bowler hat and an outsize nose, such as those used at carnivals and parties. Obviously, my self-portraits would have to be of the comical variety, and it turned out that this circumstance was a fortunate one, because it gave me much more fun in the taking than I could ever have hoped to find in the serious poses necessary to an orthodox portrait.

The next difficulty I ran up against was how to achieve the actual exposure, my

By K. M. WALKER

camera not being of the type that is fitted with a built-in delayed action shutter. This set me to rummaging through the back issues of the *A.P.-R.* in search of a gadget that might help me out of the trouble. I found just what I was looking for in the number for January, 1952. This was a system of remote control wherein a matchstick, an elastic band, a length of cotton and a piece of masonite all combined to make an ingenious long-distance release which worked with the precision of an expensive self-timer.

Now to arrange the set-up. It was necessary for me to work in front of a mirror so that I could gauge the facial expressions I had in mind. I located the camera on a tripod in front of the mirror and placed in position a



HOWDY!

One spotlight was used throughout for these pictures. Other essentials are a camera with remote-release, a mirror, and make-up props.

chair upon which I was to sit while posing; then I focussed the camera on the image of the chair in the mirror and stopped down the lens to avail myself of the greatest possible depth of field. I placed the spotlight so that the beam was directed from a low level and not so far to one side that a shadow of the big nose would fall across the face. Final adjustments were made by sitting in the chair and watching in the mirror as I moved either way until I was quite satisfied that the effect of the light was exactly what I required.

Being at last satisfied with all these preliminary manoeuvres, I determined the exposure with the aid of an electric exposure meter and assembled the complicated train of mechanical aids that were to trip the shutter. Now, looking again in the mirror, I tried several expressions, and when I believed I had hit upon the right one I pulled the cotton, which action transformed my image to the Super-XX film.

Several shots were made using the big nose and the tin hat as "props". Then I made up another arrangement with the idea of photographing myself in the guise of a fortune-teller. This make-up was achieved simply by



SELF PORTRAIT



FORTUNE-TELLER

using a large carton as a housing for the spotlight. A hole was cut in the top and over this was placed a round lamp-shade. When the light shone upwards into the globe a very presentable "crystal ball" was the result; a towel around my head completed the set-up. With the aid of the mirror I was able to get almost exactly the expression I needed for this subject.

Having one exposure left in the camera, I thought I would try a straight-out self portrait. For the reason already mentioned, my smile had practically to be confined to the eyes. This necessitated a certain amount of rehearsing and the final result as seen in the photograph speaks for itself.

Now let me offer a word of advice to the young photographer! If you have a spare night sometime, and you happen to be one of those people who can "make faces", gather together a few "props" and try your hand at self-portraits from the comical angle. You will probably succeed in achieving some very amusing pictures, but in any case you will have a lot of fun in the taking—I did!

The Photo-Traveller Abroad

Travel pictures are among the most interesting and worth-while pictures that you can make. You will look at them often and show them to friends; eventually, the things pictured may become the only part of your trip that you remember. They fully justify as much planning and attention as any other aspect of your trip.

Travel is colourful. The beauty of scenic and nature subjects demands the use of colour film, so devote most, if not all, of your picture taking to colour. Your own pleasure and the oh's and ah's of your friends will repay you. Natural scenic wonders and the finished works of man—cathedrals, pyramids, and other static things—are natural still subjects. The activities of man—markets, fiestas, contests, native customs, and many other dynamic subjects—make absorbing movies. Use each medium in its natural field. Many beginners make excellent pictures just by following carefully the directions packed with the film.

What's different about travel pictures?

Travel pictures, like pictures around home, are easy to make. A few week's tour abroad requires no special precautions, but there are some important points to bear in mind for any trip:

Before you go, use all your photographic equipment and check the results. This is especially important if you are planning to use a new and unfamiliar camera or exposure meter. It is best to make a series of exposure tests and compare the results with recommended exposure data. If in doubt, consult your Kodak dealer.

Take enough Super-XX to last till you are reasonably sure of getting more. Import restrictions create a film scarcity in some countries. Even when excess-baggage charges in air travel are involved, it is still best to take plenty of film with you. Talk over your film needs with your Kodak dealer. Also take and use an accessories case and neck strap.

Pictures for important uses, e.g., for lecture or publication, make it advisable while you

An E.K. Co. Publication

(adapted)

are away to have an occasional roll processed to check your results. Either use the foreign processing stations or send your test rolls home to be processed and forwarded to a friend who has the same standards of photographic quality as you do; he can cable you the results. If you will be away from "civilization," take extra equipment. In fact, to be sure that a camera will be available at all times, some owners of larger cameras take along an extra, small camera capable of exposing both black-and-white and colour films, such as a Kodak Retina camera.

On shipboard, check your camera lens to be sure it is free from spray immediately before making each exposure, particularly if you should be in the bow of the ship.

Protect all glass surfaces, such as those of lenses and filters; clean them often with Austral Lens Cleaning Tissue or Kodak Lens Cleaner.

If you go where it's hot and/or humid

Keep your camera and film as cool and dry as possible. In a car, the best place to carry them is on the floor just behind the front seat on the side opposite the exhaust pipe. The worst place is in a glove compartment or boot. Also, keep cameras and exposed colour film away from the vapour of anti-mildew compounds. Beware of leaving a camera anywhere—even in a locked car—because many have been stolen.

Return film at once for processing. Use the fastest means. Never leave film, exposed or unexposed, in your camera any longer than necessary. If you can't send it right away, store it temporarily in its original container, leaving the container unsealed, and keep it, if possible, in a cool, dry place. Unless you can dry out exposed film, *don't* hermetically seal the film package.

For a stay of more than a few weeks, be sure your films have moisture-tight packing, i.e., they are packed to withstand high

relative humidity. Kodachrome films are already so packed. Obtain your black-and-white roll films in tropical packing. Keep films sealed in their moisture-tight packing until you need to use them.

Clean your camera regularly, and air it frequently as follows: First be sure there is no film left in it; then, leave it open and either place it, along with any other equipment, in the shade where it will be subjected to a stiff, dry breeze, or expose it *very briefly* to the sun.

Customs Regulations

Remember that as soon as you leave Australia you may be a 'foreigner'. Customs officials are on duty everywhere to help you, but they are human, too. Your personal attitude and complete co-operation are very important.

In general, there are no customs restrictions on taking cameras and reasonable quantities of film for personal use from one country to another if they are carried as personal baggage. If you arrive with excess equipment or supplies, however, you may have to surrender them to the customs officials there and pick them up again at the same office when you leave. On entering some countries, it may be necessary to file a declaration form listing film and equipment; a duplicate form is later surrendered when leaving the country. We can make no specific statements because these are strictly matters of interpretation by local customs authorities. It is advisable to register any foreign-made equipment on forms at your local customs office or at the port of exit and take a copy along with you.

In general, it is recommended that picture takers who purchase film in a foreign country have it processed in the country where manufactured. This will remove any question as to duties and also give the photographer a chance to check picture results before returning home.

Special censorship and customs regulations apply to exposed films in certain countries where no processing facilities for certain types of Kodak film are available. In some cases, film cannot be sent or taken from one country to another for processing. While abroad, a telephone directory, hotel clerk, or travel service bureau can guide you to a Kodak dealer located nearby who will be glad to help.

What to photograph

Local photographers and Kodak dealers in foreign countries, familiar with interesting picture subjects, may be able to give excellent advice on where and what to photograph. Complete information about what can and cannot be photographed in any country you may visit should be obtained from local authorities. You will readily understand that travellers are usually prohibited from photographing any military or strategic installations if it can conceivably be construed as violating national defence. Be careful to respect government restrictions and local religious and other customs.

Some scenic pictures have added personal interest if some of your party appear in the foreground. They should be incidental in the picture, preferably looking at the object of interest, *not* at the camera. Also take pictures of your party at sidewalk cafes, markets, lodgings, and in carriages, gondolas, or other conveyances peculiar to the country.

If you shoot movies, take road signs, town names, and other natural "titles". They are much better than card titles and simple to take at the time. A few slides of similar items will add to your slide shows.

Exposure

Keep in mind that the exposures required in tropical regions where one may travel will not vary greatly from the exposures required in, let us say, Sydney or Melbourne, under similar circumstances. The intensity of light which falls on the earth throughout the temperate and torrid zones does not vary greatly throughout the year—on a clear day with blue sky, the intensity of bright sunlight may vary from 8,500 to 9,000 foot-candles.

The factor which does cause considerable difference in exposure is the reflecting characteristics of the soil or landscape on which the light rays fall. Many people are led to believe that the sunlight is much brighter at Manly Beach, for example, than in our big cities, even though the same sun, at about the same angle in the sky, and with the same condition of sky, might be shining in both places. The apparent difference is due to the fact that at Manly Beach the white sand and light-coloured buildings may be reflecting 70 to 90 per cent of the light rays, whereas in some big cities the dark soot-

covered buildings may be reflecting only 10 to 20 per cent; hence, the difference in brightness. This is compensated in our exposure guides by suggesting that light-coloured subjects be given about $\frac{1}{2}$ lens opening less and dark subjects about $\frac{1}{2}$ lens opening more exposure than normal. This difference of one lens opening is due entirely to the reflecting characteristics of sunlight. A few subjects, such as light-coloured buildings, are highly reflective and require one full lens opening less exposure than normal.

In some localities, where the atmosphere is very clear, the shadows are hard, with little scattered light. In these conditions, the best pictures are made with rather flat lighting and have few shadow areas. The subjects are usually very light in colour; therefore, the exposure should be 1/50 second at f/8 for Kodachrome Film, K135, and K828. Side- or back-lighted scenes with unimportant shadows should be given this same exposure. If the shadow areas are large and important, as with some side- or back-lighted subjects and with portrait subjects with overhead lighting, one lens opening wider must be used and some of the highlight detail sacrificed. Try to plan your pictures so that the subject is predominantly in either sunlight or shade; then expose accordingly. If possible, take close-ups of people and similar pictures in midmorning or midafternoon, when the sunlight falling on the subject is at a lower angle; otherwise, a reflector or a supplementary flash should be used to light the harsh shadow areas.

In most cases, the exposure recommendations provided in the instruction sheets packed with K135 film, or in text books, will work satisfactorily under all average picture-taking conditions. Be sure, however, to make proper compensation in exposure for light-coloured and dark-coloured objects, and also for side and back lighting.

Specific exposure data for black-and-white photography are given for many typical situations in the pamphlet, "It's an Open and Shut Case". Be sure to obtain a copy before you go.

Send exposed film promptly for processing. Any Kodak dealer will be glad to help you in any way he can. Ask him where to take your exposed black-and-white roll films for dependable developing and printing.

Autumn Shows

MUSWELLBROOK PHOTOGRAPHIC EXHIBITION

Awards — 1955

SILVER MEDALLION

Magic of Morning C. L. Leslie (Queanbeyan)

BRONZE MEDALLION

Dad J. Windle (Walkerville, S.A.)
Smoke Haze Muriel Jackson (Kilgarr, N.S.W.)

CERTIFICATES OF MERIT

Jindabyne Church C. S. Christian (Canberra)
Splendour of the Morning N. Ozolins (Cardiff, N.S.W.)
Elite F. J. Roberts (Healesville, Vic.)
Overture L. R. James, (St. Ives, N.S.W.)
Kings Cross A. C. Redpath (Canberra)
Joan C. L. Leslie (Queanbeyan)
Australian Pattern C. S. Christian (Canberra)
Mum's Help G. Windle (Belair, S.A.)
Autumn H. C. Devine (Temora, N.S.W.)

QUIRINDI

PHOTOGRAPHIC EXHIBITION

Awards — 1955

SILVER MEDALLION

Summit and Sky C. L. Leslie (Queanbeyan)

BRONZE MEDALLIONS

The Old Caddy G. Windle (Belair, S.A.)
Handy Andy H. Duit (Mandy)
Harvest Hill C. L. Leslie (Queanbeyan)

CERTIFICATES OF MERIT

Yarn Spinner A. C. Redpath (Canberra)
Tall Gum C. L. Leslie (Queanbeyan)
Into the Mists C. S. Christian (Forrest)
Homing C. L. Leslie (Queanbeyan)
Banjo A. C. Redpath (Canberra)
Neighbours C. H. Christian (Forrest)

ORANGE

PHOTOGRAPHIC EXHIBITION

Awards — 1955

SILVER PLAQUE

Splendour of the Morning N. Ozolins (Cardiff, N.S.W.)

BRONZE PLAQUES

Grande Finale D. M. Saunders (Scone, N.S.W.)
Mountain Gum Raymond Ferris, A.R.P.S. (Cooma)

CERTIFICATES OF MERIT

Magic of Morning C. L. Leslie (Canberra)
Forgotten Corner Muriel Jackson (Kilgarr)
Land Worker G. Windle (Belair, S.A.)
Jindabyne Church C. S. Christian (Canberra)
Labyrinth E. H. Baxter (Rosanna)
Son of Israel C. L. Leslie (Canberra)



L. J. DUNDON: Pattern in Twine

Telling the new picture- maker

(No. 26)

Even a ball of twine makes a picture. This print won Third (Equal) in a pattern and texture contest (see opposite).

Picture Subjects

Probably the most frequently voiced complaint by picture-takers is that there is nothing around to photograph. This is the same as saying that you cannot see the forest because of the trees. The town is just about as full of picture possibilities as anything could be. There are interesting and pictorial opportunities in all public buildings, such as the art gallery, the library, the museum, and in historical homes. Then there are our homes themselves. Have you exhausted every possibility of pictures of your home—inside and out? A most varied presentation of photographs made 'around the home' was reproduced in our April issue.

Next come the parks, the playgrounds and the zoo. You will find youngsters bouncing around all over those places, and in what they do alone there is picture material enough to

fill many albums. In the town, there is a treasure land for any camera enthusiast who is interested in people and activity. One project is to make candid snapshots of people on the streets. We never know who they are, or where they are going, or anything about them. But their expressions, as they go on engrossed in their thoughts, are as interesting to us as anything could be.

It pays to practise quick viewfinding so that you are always able to take rapid advantage of any picture situation. All around town you will, of course, find people at work. And wherever someone is working, there is a picture possibility. Try to do your picture-taking as unobtrusively as possible. Bring your camera into notice only at the last moment and shoot without hesitation. Keep your camera always ready for work. The lens opening should be set for the prevailing light condition, and the shutter cocked ready for release. You may also find that it pays to have the camera pre-focused for picture-taking at the average snapshotting distance, 10 to 15 feet in most cases.



(No. 27)

B. GREED: *Gladiolus*

How to Make Close-ups

Close-up pictures may be obtained in two ways: one, by using the close-up attachment adapted for use with your particular camera, in order to step in closer to the principal subject; and, two, by depending upon trimming a print and enlarging the designated area of the negative, the choicer subjects to album-page and even larger proportions when the quality of the negative permits.

In the use of a close-up attachment be guided by the scale of distances that is supplied with the lens. Never guess the distances; measure them with a tape measure or rule. See that your camera is square-on to the

subject; at very close distances the viewfinder does not always take in the identical picture "seen" by the lens.

If you decide upon the second method and you are accustomed to do your own developing and enlarging, it is easy to arrange for a favourable trim during the printing. On the other hand, your photo-finisher is especially equipped to enlarge your favourite negatives, either whole or in part. With the able assistance of the man behind the camera counter, select the areas to be enlarged, marking trims with grease pencil on the back of the negatives.

Never cut into the negatives. In his enlarging department, your photo-finisher needs the entire negative, even though your order calls for enlarging only a portion. For one thing, his negative holders are built to take the well-known series of standard negative sizes.

Blue Skies and Blue Water

Since the first days of photography, marine scenes have always tempted picture takers. There is beauty in water of any type—rivers, lakes, ponds, or the sea.

Good picture subjects are found in abundance around docks, boats and fishermen. There are good still-life and pictorial subjects wherever ropes are coiled or where driftwood floats ashore, or sailing or fishing gear is left lying around; or where rocks, lily pads, or tall water grasses break the surface. In fact, with or without action, with or without people, water can lead to fascinating pictures.

To bring out the best in any subject, at least one hint will be found helpful. Use a filter. A filter is extra-important for several reasons. First, water scenes usually include large expanses of water and sky. Both of these are blue, the water because it reflects the

colour of the sky. Large areas of blue are likely to register lighter than natural on almost any film.

A filter, of course, deepens the tone of the sky, and also the water. This gives a much more pleasing effect in general. Then, too, a filter makes white subjects stand out brilliantly, and produces much more pleasant contrasts in the picture as a whole. Clouds, white sails or a white hull stand out in the print and help to produce a dramatic centre of interest in the picture.

What kind of filter should we use? If you have only a medium yellow, use that. It is not quite as strong in its "corrective" action as one might wish, but it is much better than no filter at all. If you want dramatically darkened skies, and dark water against which the white splash of spray will stand out clearly, choose a deep-yellow or a light-red filter for use with Super-XX film. These, progressively, will darken both sky and water very nicely indeed.

(No. 28)

A. J. ANDERSON: Flight



Notes from the Magazines

EASTMAN KODAK UNVEILS HEAT-SENSING CELL

10,000-time Sensitivity Boost

(E.K. Co. Public Relations release)

Little slips of glass coated with lead sulphide that can give 10,000 times as much sensitivity to certain infra-red rays as previous laboratory instruments have been put on sale to science and industry by Eastman Kodak company.

Known as Kodak Ektron Detectors, the new photoconductive cells were recently announced at a convention of the American Society for Testing Materials. The company believes that the extreme infra-red sensitivity of the cells, coupled with their simplicity and adaptability to manufacture in any size or shape, opens wide new possibilities to engineers in developing new devices based on the ability to detect warm objects without physical contact and over long distances.

Announcement of the Ektron Detectors culminates a decade of research by a team of Kodak scientists under Dr. G. W. Hammar. Though the cell reaches its peak of sensitivity in the invisible heat rays of the near infra-red, it is highly sensitive to all colours of the visible light and on into the ultra-violet.

As a demonstration of the new cell, Kodak representatives passed around to convention-goers a small box that emitted squeals whenever the Ektron Detector on it "saw" the bit of hot ash on the end of a cigarette. It also squealed loudly when a flashlight was pointed at it with battery cells so weak that the lamp filament scarcely glowed.

In addition to its possibilities for heat detection devices and for the replacement of present types of "electric eyes" in rough-service applications, the Kodak company also sees a strong potential for Ektron Detectors in automatic control of chemical processing plant operations and in complex electrical equipment where mechanical switching devices are too bulky, impracticable, or insufficiently reliable.

NEW AID TO COLOUR PHOTOGRAPHY

Press release by United Kingdom Information Office, from which further information is obtainable.

A U.K. firm that specialises in developing new equipments for industry and research has evolved a filter that makes a photographer's electronic flash light match the colour of sunlight.

In many parts of the world the relatively high cost of bulbs and colour materials has discouraged the amateur from using flash bulbs 'to fill in' the shadows in colour photographs. More recently, however, electronic outfits have become cheaper and are now widely used. Unfortunately, for "fill in" purposes the light from the Xenon discharge tube is much too blue to match sunlight, especially to reversal materials. The new filter is a coloured tube, made of unbreakable plastic which fits neatly over 100 and 200 joule flash tubes. It can be slipped on and off in a few seconds.

For most colour materials a 100 joule filtered flash will fill in correctly from 6 to 8 feet (1.8 to 2.4m.) away from the subject for 1/50th second exposure at f/5.6; this corresponds to about one third of the exposure required if the electronic flash were the sole light source.

Intelligently used for filling in, filtered electronic gives a warm and pleasant effect. Since the filter itself absorbs some 30 per cent of the light output of the tube, the flat effect, so often seen in pictures that are too much filled in, is avoided; furthermore as the negatives, being exposed mainly by daylight, will be given normal development—and not the extra percentage needed by wholly electronic exposures—a certain subtle softness shows the shadows to advantage. Colour photographers using this latest addition to their equipment may confidently include children and animals within their scope as they are seldom disturbed by electronic flash.

Image Converter

The same firm is a leader in the field of image converter techniques which are used for guided missile work. These include equipment for visual observation or photographic reading of images produced in infra-red, ultra-violet or X radiations, shuttered and stroboscopic equipments giving viewing periods down to 0.1 microsecond (one ten-millionth of a second) at repetition rates up to 20,000 per second, slit scanning equipment capable of resolutions down to 0.01 microsecond, and sequential picture equipments which display six pictures in two rows of three, showing successive stages in the development of a phenomenon such as an explosion at intervals down to one microsecond.

The firm also supplies spectrographic monitors to industries where dusts dangerous to health escape into the atmosphere. It has recently produced the world's first completely successful loud-to-loud loudspeaking telephone for two-wire connection.

POCKET X RAY FROM ATOMIC ENERGY

by Professor J. Rothblat, Professor of Physics at St. Bartholomew's Hospital School, London

Press release: United Kingdom Information Office.

An interesting new use for radioactive isotopes has been developed by Professor W. V. Mayneord and his team at the Royal Cancer Hospital, London. Some of the radioactive isotopes of chemical elements being produced in Britain's nuclear energy reactors emit radiations which are very similar to the X rays commonly used in medical radiography for taking X-ray pictures of various parts of the body. It is now possible to produce high concentrations of these isotopes by putting ordinary substances into an atomic pile and leaving them there for some time.

Such an X-ray source can be of very small dimensions, about the size of a grain of rice, and even with the shielding necessary to make it safe to handle it can be small enough to be carried in a waistcoat pocket. The possibilities arising from such portable and cheap X-ray sources are very great indeed. Every

doctor, even in the smallest village, would be able to own an X-ray equipment, needing no supply of electricity and with no maintenance problems; he would be able to carry it with him to patients or to any place of accident.

Unusual Pictures Possible

Another great advantage of these miniature sources is that they make it possible to take unusual X-ray pictures, to obtain views which are otherwise impossible to get. If, for example, an X-ray photograph of the jaws and teeth is wanted the source can be put into the mouth and the photographic film outside the face. In this way a photograph of all the teeth can be obtained at once instead of in several exposures as has to be done now. In a similar fashion the source can be introduced into other cavities and so give the doctor a clearer picture of the organs in the body.

In therapy, too, radioactive isotopes are gradually taking over from X-ray tubes. In this case use is made of the destructive action of the radiations sent out by the radioactive isotopes to kill malignant cells. Several large therapy units, in which radioactive cobalt or caesium are employed instead of X-ray tubes, are already in existence in Britain.

The main problem in radiation therapy is to be able to discriminate between healthy and diseased tissue and the ideal is to destroy only the latter while affecting very little the former. In a few isolated cases this became possible with radioactive isotopes used internally. Thus, radioactive iodine concentrates in thyroid tissue, and in cases of cancer of the thyroid gland, even when it has reached the stage when secondary growths have appeared in various organs, it is possible to destroy the malignant tissue wherever it is merely by giving the patient a drink of water containing radioactive iodine.

For Treating Lung Cancer

An important contribution, which opens the possibility of treating cancer of the lung, has recently been made by a group of medical scientists working at the University College Hospital, London, under Dr. E. E. Pochin. They employed radioactive material in the form of a colloidal suspension of particles of such size that when injected into the bloodstream the particles are carried by it until they reach the capillaries of the lungs, where they become lodged.

Colloidal gold is precipitated on to sugar charcoal particles, about 30 to 40 microns in diameter, and put into the atomic pile where a radioactive isotope of gold is produced. The particles are then suspended in a dextran solution, which is injected into the patient. It is possible to deposit the radioactive particles in one lung only or in any particular region of the lung. This method of treatment has so far been tried out in a few cases only and more research is needed before it finds general application.

Apart from these applications in which large quantities of radioactive isotopes are used, there are many other problems in which minute amounts of isotopes are used as tracers, particularly in the study of the working of various organs in the body. Such tests are used as aids in medicine and surgery. An interesting application to skin grafting has been made in the Plastic Surgery Centre at Salisbury in Southern England. In many cases of burns, or other skin damage, it is necessary to apply a number of grafts over a period of weeks. If skin grafts could be successfully stored, then one surgical operation might be sufficient for all subsequent grafts, but the difficulty has been to find out whether skin stored for a certain time is still viable. This was solved very simply by incubating sections of the skin in radioactive phosphorus and measuring the activity taken up by the section.

Aid to Diagnosis

For other tests the radioactive isotope is often synthesized into organic compounds which are natural constituents of the body. Radioactive iodine, for example, can be incorporated into the plasma proteins, and when such plasma is injected into a blood vessel of the patient, it mixes perfectly with the blood; by following the activity one can then find out what is going on in the circulatory system. Several London hospitals are using this method as an aid in diagnosis of various diseases of the heart and blood circulation. In particular, it is used to measure the cardiac output, the amount of blood which the heart pumps every minute, a quantity of extreme importance in the assessment of circulatory disorders.

These are but a few examples of the recent advances in the applications of radioactive isotopes to medicine, but they may serve as an illustration of the great scope and versatility of this new method of using nuclear energy for the benefit of man.

LENSES FOR THE WORLD'S CAMERAS

By a Special Correspondent

Lenses produced by a U.K. firm are being used in eight out of ten cameras in Hollywood and in the majority of those in the major studios of France, Germany, Italy and Australia.

The firm also concerns itself with the needs of amateur cine-photographers. Their 8 x 16mm. lenses are exported in thousands to every part of the world.

Their pre-eminence in this field dates back many years, and has been maintained by evolving new techniques and introducing new designs to meet new needs. In recent times, for instance, they turned their attention to the demands of wide-screen presentation in the cinema and designed a range of high-performance, variable-projection lenses that have proved suitable for every type of wide-screen presentation.

They were the firm that provided a unique TV lens for the cameras used in televising the coronation of Queen Elizabeth II. This lens, being of variable focus, replaces by a single unit the sets of lenses of different focal lengths that were needed by TV cameras. Correct focus at all times is achieved by the manipulation of a simple arrangement of buttons.

Precision in the firm's Leicester factory has applications other than the photographic. They make a whole range of high precision machine tools, chasing-lathes, and die-sinking machines; they make instruments that measure electronically or optically (one designed for calculating the measurements of round surfaces to two millionths of an inch) and instruments for measuring surface roughness; they make a microalignment telescope which accurately determines straightness from one thousandth of an inch to 130 ft.—a vital aid to the aircraft industry; and they make instruments for measuring the shape and form of gas-turbine blades.

Mr. E. A. King, general sales manager of the firm said recently after an extensive tour of Western Europe that there was considerable business to be secured in Austria, among other places, and it was clear that the firm's lenses were being enthusiastically sought by European experts. Many of them had shown the keenest interest in their measuring instruments.

"We are today exporting 58 per cent of our products from the Leicester factory," said Mr. King, "and it looks as though this figure will soon be mounting."

(Taylor, Taylor and Hobson Ltd., Leicester, England.)

A Frenchman Re-discovers Australia

Jacques Villeminot had become the victim of the wanderlust. With his several cameras he had exhausted every possibility for both still photography and movies within the restricted confines of his European environment. For some time now he had been conscious of an urge to seek new subjects for his cameras in the strange terrain of far away lands. Gradually the feeling of inadequacy grew upon him until one day he made up his mind to travel. The country he chose as his ultimate objective was a land almost completely unknown to the people of his native France. His choice was the great southern continent of Australia, a fantastically exotic country where, he was told, the primitive native and his lubra roamed naked in the wilderness; where there lived an animal with webbed feet and a bill like a duck, and though this animal was covered in fur it laid eggs and was amphibious. He imagined this new land as a place where the kangaroo and the emu would be commonly found invading the whole countryside, where sheep ran wild in tens of thousands without the care of a shepherd. This Australia is a land, people said, where the white population works a minimum of hours for a maximum of wages. Well, perhaps there was some truth in these rumours. Jacques would find out for himself, then he would return and enlighten those who had not the opportunity to seek the truth of these things for themselves.

Although it meant parting for the time being with their two children, Villeminot and his attractive young wife at last set forth on their travels with nothing more pretentious than a rucksack apiece, a small silk tent, and a mattress—the rucksacks of course to carry the precious cameras. Of capital they possessed only a very limited amount.

On the way out to Australia the young couple stopped-off for awhile at the French colony of Tahiti and here the busy cameras quickly recorded the tropical scene on land and underwater. With such prolific filming expenses mounted up, and when they eventually arrived in Sydney the Villeminots found that their remaining capital amounted to less than five pounds in Australian currency. It was the intention of Jacques, who could speak no English, to contact, in Sydney, two friends, young Frenchmen like himself who had come to Australia about twelve months previously. But Sydney was not the small seaside town he had expected it to be and he experienced great difficulty in making himself understood. Fortunately, at a stage when Jacques and his wife were almost completely destitute, the two friends found them and came immediately to their aid with a good position for Jacques in a battery manufacturing company and employment for his wife in a large city store.

Feeling once again secure the young couple found that they could supplement their incomes by supplying the Sydney journals with articles and photographs of their adventures in Tahiti, and this made it possible for them to study the Australian way of life in both city and rural areas. As time went on Jacques made many good friends, especially amongst the personnel of Kodak (Australasia) Pty. Ltd. and the members of the Photographic Society of New South Wales, whose doors and darkrooms were always at his disposal.

In due course the fortunes of the Villeminots became so favourable that Jacques was able to undertake a trip to Alice Springs and beyond into the great un-

A Book Review by Henri M. J. Mallard

Boomerang, by Jacques Villeminot.

Vol. 1. "White Australia", Vol. 2. "Primitive Australia", Rene Julliard, 30 Rue de L'Université, Paris. From the (Series "La Croix du Sud") under the editorship of Paul Emile Victor.

known and to study there at first hand the primitive life of Australia's real outback.

There he found conditions of which the people of France, in fact Europeans as a whole, were quite ignorant and so he began to keep a chronicle of his experiences. Such were his powers of observation and the efficiency of his camera work that he soon had enough material for a manuscript.

The result of all these adventures and voluminous photography has just been published in France. The work is entitled "Boomerang" and is in two volumes, "White Australia" and "Primitive Australia". On reading these two volumes, one naturally finds discrepancies in both localities and descriptions of some things very well known to Australians. But let us take off our hats to this Frenchman who could not at first speak our language, who had practically no money and was equipped with nothing but the will to achieve his ambitions! Imagine, if we can, one of ourselves going to a vast land such as Abyssinia, prepared to learn the foreign language and to acquire through his own efforts the necessary money to enable him to carry on an extensive travel and study programme and then to write in two volumes what he saw, including in his work not only an account of his own experiences but an outline of the country's history from its inception, to review from his own point of view the life of generations past and at the same time have the temerity, if I may say so, of prophesying the future of both the primitive and civilised people of that country. For that is what Jacques Villeminot has accomplished in less than twelve months.

Since his return to his cherished France, Villeminot's lectures with Kodachrome slides or accompanied by 16 mm. cine films, have been a source of information that must eventually, completely revolutionise the Frenchman's conception of life in Australia. Millions of French citizens who had previously given little thought to the great southern continent are learning of cities of nearly a million all white population, of city stores where thousands of workers are employed under the finest conditions in the world, where "Jack is as good as his master", and where the inhabitants leave the cities at the end of the day's work to find awaiting for them in the suburbs well kept homes and gardens where they can rest and enjoy a quietude, and in many cases a solitude, that only Australia can offer to its nearly 10,000,000 population.

In the characteristically imperfect English that he has yet acquired, Jacques Villeminot says, "Australians, guard your heritage like something sacred. Yours is the country that will make other countries envious. Play hard on your cricket fields, your wonderful beaches, your football fields, your race tracks. Those

Continued opposite

The 'A.P.-R.' Photographic Contests

Two Classes Monthly: "Open" and "Set Subject"

One prize only in each class to any single competitor

Highly Commended prints which are reproduced will merit a Reproduction Fee.

"Open" prints which have not won prizes may be re-entered for a Set Subject, but not for Open Contests.

SET SUBJECTS, 1955

June	Closes April 10	"Silhouette"
July	Closes May 10	"Outdoor at Night"
August	Closes June 10	"Animal Study"
September	Closes July 10	"Street, Road or Track"
October	Closes August 10	"Floral or Decorative"
November	Closes September 10	"Character Study"
December	Closes October 10	"Trees"

Two-fold Object.—(1) To establish an independent means of criticism on both pictorial and technical grounds—but mainly the former. (Kodak experts are available at all Kodak Branches to give technical advice and assistance to customers). (2) To secure high-quality photographs for publication in the A.P.-R. Incidentally, publication is a stimulus to the competitor and an education to his less-advanced fellow-workers.

Who Can Enter?—Anyone whose livelihood is not substantially through practising photography. Kodak Dealers and their assistants, others than those associated with photography professionally, may forward entries. Two classes: Class A and Class B. Class B is for those whose standard of work would not ensure successful competing in Class A. Promotions to Class A will be decided by the Editor. New competitors should endorse prints accordingly.

Company employees Not Eligible.—These are not eligible for the awards, but the Editor will always be glad to see their work and will comment upon it, if so requested.

What Subjects?—"Open" includes any subject available in Australasia. "Set Subject" is the subject actually set for the month. Outstanding Set Subject entries are often made into a special portfolio for that month. Entries should not have been previously published—or likely to be published within three months—in any other photographic magazine. Each photograph must be titled.

How Many Entries?—Limit is four per subject, i.e., eight per competitor. Make "little and good" your motto.

Technical.—Entries must be wholly the work of a single competitor. They must be made on Kodak Films or Plates and

enlarged or printed on Kodak Sensitised Papers. Attractive mounting is required in all cases—other than perhaps for contact prints and small enlargements from beginners. Large salon mounts are difficult to handle.

Size of Prints, etc.—There are no restrictions as to size of print, paper surface, or image colour. It is 100% in the size preferred by advanced workers, on the other hand small "contacts" are judged as fairly as possible, and where there is promise the negative will be requested in order that a trial enlargement may be made by Kodak technicians. Never send negatives unless requested.

Judging Copyright.—The Judge's decision will be final. Any or all of the awards may be withheld, if in the opinion of the judge, the entries do not reach a sufficiently high standard. Additional prizes may be awarded at the Judge's discretion. Prizes-winning prints will be the property of Kodak (Asia) Pty. Ltd., and may be reproduced in the A.P.-R. and displayed on the Company's premises. The copyright remains the property of the competition.

Full Details Essential. The following details must be supplied. They must be legibly inscribed in a manner not to damage the front of the picture, frequently the result of careless pressure by pencil or pen. They should appear on the back of mounted prints, but where beginner's prints in smaller sizes are submitted, each must be typed on to a sheet of writing paper (left side), and details written on the right of the sheet. Required details are as follows, and must be in order on separate lines: CLASS, A or B, OPEN or SET SUBJECT, MONTH, TITLE OF PICTURE, NAME AND ADDRESS OF COMPETITOR, TECHNICAL DETAILS, EXPOSURE, NAME OF CAMERA, SENSITISED MATERIALS. Omission of any of these details may result in disqualification.

Women competitors are requested to furnish a single Christian name, not merely initials.

Standard Entry Forms.—Available from the Contest Editor and should be initiated—write for a supply.

Address for Contest Entries.—The address for the forwarding of Contest Entries to the A.P.-R. is The Contest Editor, The Australasian Photo-Review, Box 2700, G.P.O., Sydney.

Forwarding Instructions.—Entries should be well packed between card to avoid damage in the mail. Write your name on the card and it will be used for return. Always forward stamps for return postage. Sydney competitors may leave and collect their entries—lower ground floor, 506 George Street—marking their prints accordingly.

Do not seal envelopes—it renders them liable to postal penalty.

Read the above Conditions carefully. Most months we receive about two hundred prints for judging, and their handling presents a problem unless all conform strictly to the conditions.

THE CREDO OF A COLOUR PHOTOGRAPHER

By Arthur Siegel

"I never give titles to pictures. They are meant to be visual experiences, not literary illustrations.

"The printing of technical data with photographs is as useless as telling what size brushes or the manufacturer's brand name of the paints the artist uses.

"Photographs are made through work, thought, and technique, and the secrets are in the head and heart, not in the technical data.

"The camera is a limited tool, and a photographer who does many kinds of work likes to have many kinds of tools. I own seven still cameras ranging from a Contax to an 8 x 10 Deardorf.

"I am not a frustrated painter who has taken up photography; I started with the camera and I will stick with it, for the camera is a means of making images, it seems to me, more suitable to this modern age than the methods of the painter.

"Colour is the newest frontier of photography, and like all frontiers it offers thousands of stimulating and exciting challenges.

"Creative photographers in colour explore objects in a more and more penetrating way until they reveal new meanings. These new meanings are the photographer's contribution to objects in the outside world, and by revealing them, he reveals himself.

"Colour meanings are tied to the symbolic and associational values that we acquire by growing up in a given culture, to which we add our own personal evaluations in the perception of colour.

"There is a great difference between black-and-white photographs and colour. In black-and-white the form differences as revealed by light are most important, while in colour photographs surface differences as revealed by different colours become much more important. Objects flat and uninteresting in black-and-white may be very dimensional and interesting in colour.

[From the Invitation issued to an Exhibition of sixty-two dye-transfer prints at the Art Institute of Chicago, Chicago, November, 1954.]

A Frenchman Re-discovers Australia

Continued from page 306

are the things that make the Australian woman in the main a type of beauty, yes all her own, and men with poise and initiative. Your life-ayers are wonderful specimens of manhood. No wonder that the Australian soldier (the Digger) was acclaimed all over the world as front rank troops!" Again, to quote his own words: "I am coming back to see more and learn more of your wonderful country!"

Review of Contest Entries

NUMBER OF ENTRIES	80
(A/S 11, B/S 34, A/O 17, B/O 18).		
NUMBER OF COMPETITORS	39
NUMBER OF NEW COMPETITORS	6
NUMBER OF PRIZE AWARDS	19

NOTES: The attention of competitors is drawn to the necessity of always forwarding adequate return postage in respect of each group of entries.

The Contest Rules and List of Set Subjects appears on page 307 of this issue.

A.K.A., Townsville.—A propitious choice of back-lighting greatly assisted the modelling of the contours in your landscape subject and earned for this print a prize award—this in spite of one or two minor deficiencies in its pictorial make-up. These are, on the one hand, a slight slant in the way the print is trimmed, resulting in the water in the creek running up hill; on the other hand we have such a strong area of highlights in the lower left hand corner. Such an eye-catching sparkle as observed in this quarter is better placed at the centre of interest, e.g. one of the points of intersection of thirds. The rounded masses of foliage that form the basis of the silhouetted foreground in "Western Sky" do little to stimulate the imagination. When pictures are taken directly into the light, great care should be exercised in arranging the elements that will make up the silhouette shapes—these will always be important.

J.F.A., South Cumberwell.—HC has been awarded for your print of the small yacht, because its sunny lighting effect and well-thought-out placing make the most of a naturally pleasing subject. Exposure and printing have been very carefully handled, too. There is rather too much foreground in the landscape print. A better arrangement should result if you remove an inch or so from the base and trim about $\frac{1}{2}$ " from each side.

M.A., Norfolk Island.—Welcome to the contest, and thanks for your interesting letter in which we note that your two prints were taken in Queensland. Without depreciating this great state, there must be plenty of material for your camera on the island and we shall look forward to seeing future work from over there. Of your two subjects we prefer the tree study, but incidentally although hand colouring is an admirable way of improving prints for your own collection it is not desirable for these contests. The other print is somewhat flat, but the knowledge that it was obtained during a hail storm gives it an added interest.

S.G.A., Toowoomba.—As a black-and-white reproduction from a Kodachrome transparency your "Rolling Downs" is a very satisfactory piece of technical work and well worthy of its HC award. A point to watch in such scenes is placing of the horizon line; in your print a considerable slope appears to be in evidence. The base of the distant clouds is a good guide to use for a horizontal trim. The uprights of the

buildings as included in your scene provide a guide to the correct trim for vertical placing.

J.F.C., Woollahra.—A prize was awarded to your misty river scene which is imaginative and expresses a mood of mystery—what is really lacking here is a real centre of interest. A trim of $\frac{1}{4}$ " from the right-hand side would help to prevent the attention wandering too far away on that side; but what was needed was a lower viewpoint that would bring the ripples on the water nearer to an intersection of thirds.

I.H.C., Hamilton.—"Flying Spoon" gained HC as a novelty picture, but the subject is scarcely one that needs any comment from a pictorial point of view. You might try a more contrasty grade of paper if you desire a print with more punch in the cloud effect.

R.F.C., South Hurstville.—HC for your landscape print which possesses some interesting points—rather too many in fact, since it is noticed that the subject really contains two pictures, one above the other, the upper one being more attractive. Flatness in the technique detracts greatly from the success of "Patterns". Brilliance is essential in a subject such as this, where the interesting dark shapes should stand out strongly against the light background.

E.R.C., East Kew.—Your entry in the set subject appears to have been printed from an over contrasty negative with the result that the highlights are blocked out and chalky in appearance. A trim of 2" could be made on the left-hand side without any loss to the arrangement.

E.G.C., McCrae.—A prize award has been given to "Sunlit Valley", this being a subject which entirely justifies the title. The sepia tone helps too, with its illusion of sunlight. Flatness in the print robs the main subject of much of its interest. The sun is too high up in the picture space, and in any case its appearance anywhere in the sky would be the cause of much stronger highlights in the water than are present in this submission.

A.K.D., Lindfield.—Your "Dune Duet" does not impress us very much as an arrangement and this is due, no doubt, to the unstable leaning of the trees which appear to fall to the left. The setting is one with possibilities, however, and the locality should be worth a return visit.

F.L.E., Narramine.—A prize has been awarded to your pattern subject in spite of the fact that we feel that we have seen far too many pictures of lobster pots in recent months. In the present entry the interesting shadow turned the scale in your favour.

G.A.F., Berrigan.—Welcome to the contest! If the name and calling are significant, we can anticipate your following the satisfactory precedent already set by one of our established competitors. In any case we shall be glad to watch your progress when you become more familiar with the fine points of pictorial arrangement as demonstrated to good advantage in the A.P.-R. portfolios each month. In respect to the present print we can only say that we would prefer to see the tree as an integral part of the composition, rather than to find it taking the place of a somewhat severe frame to an otherwise attractive sunny landscape.

K.A.F., Croydon Park.—We will not argue your contention regarding the habit of the shepherd in your set subject entry, which is mainly of record interest and scarcely pictorial. By way of contrast, the prizewinning print "Moonlight Bay" seems to have been a real inspiration and one in the taking of which you seem to have employed a measure of personal ingenuity in order to render on paper the visual impression you gained in viewing the scene.

H.G., Five Dock.—Some careful after-work has helped to make the most of the material offering in "Out Back", for which HC has been awarded. We would prefer, however, to dispense with quite a lot of the massed brickwork and for that reason would recommend substantial trims on all sides.

L.G.H., Cannon Hill.—Of your four we prefer firstly the bicycle riders, on the grounds of novelty of subject matter; and secondly the tree study. Both of these prints gained HC. In "Goggles" a trim of 1 1/4" off the left-hand side would help to make the subject more compact while a lightening of the second pair of riders (to bring out slightly more detail) would also be a help. In the waterhole subject there is a richness of tone in the trunk of the large tree that is most attractive; apart from the title, there is very little in the print however, to suggest the presence of any water. In the absence of any accessory interest the print of the church window fails to make up into a satisfactory pictorial arrangement other than the fact that the rendering of texture is well carried out. In your still life print technical quality and novelty are the main attractions.

J.K.J., Killara.—Of your two the bushland scene gained the higher prize award because it conforms more closely to accepted standards of pictorial arrangement, but notwithstanding this we would have liked to see the figures slightly lower down in the picture. A trim of 1" from the foot and from the right should result in a better balance. The other print "Nocturne" also gained a prize award, and in this case the attraction lies in the quality of the print itself. This is a subject that would look well as a diapositive, either as a transparency for projection or with illumination from behind.

M.J., Killara.—This month's contest with four prize awards and an HC, was quite a field day for the Spencer Road family. Your Cobbitty prizewinner illustrates again a fine control of light and shade values in your printing technique. The subject is one that has an instant appeal simply by virtue of its singularly attractive simple tonal range: but this impression is due to the impact of the print itself—some accessory object is really needed to sustain the interest. Your prizewinner in the landscape section is in practically the same category. Here we find a noticeable contribution to the set theme of an Australian Landscape, but scarcely a print of salon standard. "Wood Texture" is quite successful as a pattern and texture subject and well worthy of its HC award.

R.M.K., Punchbowl.—H.C. has been awarded for your landscape study which successfully employs shadow masses to break up the hilly countryside into interesting contours. The print is somewhat on the flat side; and this robs it of a certain amount of impact.

B.K., Mildura.—A prize has been awarded to your macrograph of the strawberries because it is a fine study of pattern and texture. Of your pair in the landscape section the prizewinner is by far superior to the other print as a pictorial arrangement. Despite the fact that the motor has now almost entirely displaced the horse-drawn vehicle as a means of transport in the country, the inclusion of a car in any picture intended to be a rural study is still looked upon with a certain amount of disapproval.

F.R.L., Riccarton.—Neither of your two was strong enough to stand up to the competition in this month's contest, though both are interesting nevertheless. As regards the placing of subject matter, the figures in "Guardian of the Gate" are placed too low in the picture space; more room should have been left at the bottom of the print and some of the foliage

at the top could have been trimmed away. The long upright figure in the other print is trimmed too closely; more could have been made of her interesting background surroundings.

R.V.L., Flinders Park.—Each of your four prints gained notice. We especially like the prizewinner which contains some very interesting material, though a trim of 1" from both top and base of the print would help to centre the interest. Incidentally, as we have already pointed out in these columns, the practice of oiling prints (without proper drying) results in an improvement when first applied, but by the time they have gone through the post and endured other general handling they are apt to pick up a lot of dust that sticks to the surface. Your set subject print is actually more of a tree study than a landscape, but quite characteristically Australian for all that. Your silhouette of a tree has been handled in an interesting manner but needs some accessory interest. The subject in the remaining print is well posed and the little girl's expression is one that gives no hint of camera consciousness; the direction of the lighting, however, has built up unusual shadows that give her face the appearance of having "matter in the wrong place."

F.L., Toorak.—The locality depicted in your set subject print is one that should be worth a return visit with a view to making more of subject matter offering. A change of viewpoint is needed to exclude the unwanted trees on the left of the present print and to bring the three main banks into some relationship where they will lock together as a more satisfactory pictorial arrangement. In the forest scene the trees do not require so much base; a trim of 1" would remove sufficient of the uninteresting foreground. "Storm Impending" is in the nature of a cloud study and should have been saved for inclusion in a set subject under that heading.

B.M., Wintonville.—Welcome to the contest—we shall be looking forward to the results of your progress, which should be fairly rapid since you appear to have reasonably good equipment. It remains for you to acquire an appreciation of the type of print required in this contest—a study of the portfolios which appear each month in this journal should help you to arrange your subject matter so that your pictures will become a measure of self expression as an outlet for your artistic talents.

T.M., Edmonton.—The subject of the portrait in your prizewinning print reminds us very much of one of our well-known local workers—but this again may be purely a coincidence. In this print the lighting and the expression of the model have helped a great deal, but the trimming could be improved. The present arrangement gives an impression of unbalance; correction involves the removal of 1 1/4" from the base and right-hand side. A more contrasty treatment would help, too. The employment of a texture screen usually demands a strong grade of paper.

E.M., Springwood.—Your print of the river contains more of the scene than is necessary for a satisfactory pictorial arrangement. Try masking off 3" from the left and 1" from the top. This will make up into a more compact landscape and at the same time removes some rather disturbing areas.

R.N., Berala.—Your indoor subject is one that we find quite interesting for it shows that you have an appreciation of material that could be made up into a successful picture. What you need now is the knowledge of how to place the elements of your pictures to the best pictorial advantage. You can gain many ideas by studying the examples in the portfolios of the work of the more advanced workers. If you can manage to

join up with a Camera Club, you will find the club activities a source of inspiration and encouragement. In the other print the bridge is seen in an attractive setting, but you should watch the horizontal lines during printing and make sure that they run parallel to the edge of the paper.

N.O., Cardiff.—HC for the sailing boat print which contains some very nice gradations of tone. The print has been rather severely trimmed at the base, thus giving the impression that the boat is rather cramped for space. The landscape did not offer you a great deal from the viewpoint chosen. Whenever animals are included in a scene it is better to give them pride of place; the cattle seen in the lower right-hand corner of your print must attract attention to that area.

C.F.P., E. St. Kilda.—Of your two prints we prefer the HC winner because it has the possibilities of an interesting pictorial arrangement: A straight forward black-and-white print is all that the subject needs, but you might try holding back that heavy dark mass at the top during printing. The penguin print is a novelty, but rather confused in detail owing to the unfortunate pose of the wing.

R.M.R., W. Brunswick.—Your dramatic landscape study gained a prize award because of its impact at first viewing which conveys a strong impression of mood. Upon further examination, however, the arrangement seems to possess too much breadth—trims from either side (to make a vertical format) would greatly improve the placing of the tree. "Sunset Hour" is one of those examples where the eye is immediately attracted to the play of light that comes in across the water. It is logical to suppose that the eye will follow the line of highlights and at the end of this traverse we are justified in expecting to find some really interesting main feature. In the present case the boats which tend to form the centre of interest are seen as merely a few horizontal bars of dark tone.

J.W.R., Devonport.—Welcome to the contest. You are already on the way to success when you can produce clean, sharply focused enlargements such as the two submitted for this month's contest. Having acquired this degree of technique it remains for you to study the methods of the more advanced workers in respect to pictorial arrangement of subject matter. A perusal of the portfolios in the A.P.-R. will help you to appreciate a viewpoint in taking your pictures that will result in a simplified and harmonious placing of elements. As a beginning you might like to know that each of your prints involves a fault, which would be a handicap in any photographic contest. If you divide your printing paper into three, vertically and horizontally, you will find four points where the lines intersect. It is near one of these points that the principal interest of your picture should be placed. Such a central placing of the tree as seen in "Old Gum" is hardly in keeping with the above tradition. In the other print, the trouble is that the tree has been cut off at the bottom without any base to stand on; the idea is of course that such a heavy object as a tree needs something to show that it has stability. The same thing could be said if a tree were depicted so as to give the impression of falling over.

R.R., Moonee Ponds.—The figure in your boating print seems to be extremely interested in something that is going on out of sight on the river bank. In such a case it is only fair to let your audience in on the secret. Nevertheless the print gained HC for its rich tonal range and other points of a technical nature. In the sea-side print the boy does not appear to be going anywhere other than along the sea wall of which we can see more than enough in the picture. Why not trim off about 2½" from the right?

M.A.S., Toorak.—Two prize awards and two HC for your five prints is a very fair achievement. Of the award winners we prefer the set subject entry, which is a typical sunny Australian landscape and one that is highly successful apart from the fact that the sheep are too strung out across the foreground. The other award print is somewhat too protracted horizontally. Nothing can be done by way of a trim in either case. It is a matter of learning by experience and next time choosing a better viewpoint. An effective play of light and shadow earned HC for "Approaching Storm". Here again the print seems to run out of its supply of interest on the left hand side. The same remedy applies. Even the inclusion of a machine as seen in your harvesting print implies movement because of the way it is facing, the direction of the tines on the fork and the slope of the seat. In such cases it is always safer to choose a viewpoint or to trim the print so that movement tends towards the centre of the print, rather than out of the edge. We cannot see anything above the record in the remaining prints of Port Arthur.

E.F.S., Hamilton.—Both of your prints are rich in tones with well saturated blacks and a full scale of intermediates. The prizewinner is a print of an exceptionally fine group of trees but since the interest centres principally upon their trunks, would it not be better to treat any future versions as a horizontal format, thus avoiding much of the heavy black masses at the top and base of the print? In the other print all the converging lines lead the eye to a point—not the one where the two boys are placed, but further back against the skyline. Such heavy shadow on the faces does not help to sustain the interest at this centre. HC for print quality and general presentation.

C.T., Paddington.—All of your present batch of prints indicate the need for more concentration on technical quality. We do not care for those cotton-wool clouds; the print would have been better without them. The three main subjects are fragmentary sketches, a style of picture taking that frequently meets with success on the water-front. But in such subjects as these, great care needs to be taken in arranging the elements into a homogeneous unity. Scraps taken at random from water-front views are not good enough. Neither of the two out-of-focus prints is very impressive. "Panoramic View" is a record picture such as tourists take of the Blue Mountains. The remaining print of a tree seen against a background of rocky escarpment is imaginative in approach and definitely shows that you have ideas that could be put into effect if your technique could be brought up to a higher standard.

K.J.T., Scone.—Texture-screen printing and Brom-etch both call for contrast in the print but heavy masses of black as seen in "Comes the Morn", are not very helpful in either process. In any case your print could stand a trim of 1" from the left and 2" from the bottom.

J.E.V., Brisbane.—Welcome to the contest and congratulations upon gaining a prize award and HC with your two prints. Such an extremely close-up portrait as your prizewinning print calls for superior technique and we must say you have carried out that condition very well. Technical quality earned HC for "Seed Time" but we cannot say we are very impressed with the arrangement. A trim of 3" off the left hand side would remove many distracting little elements and lend more impact to the main theme.

F.T., Mentone.—Welcome to the contest. Your print of the Sherbrooke Forest is a typical bit of Australian bushland and the placing of the light-coloured tree shows that you have an eye for arrangement. Please read the previous remarks under the headings 'W.M.' and 'J.W.K.' above.

Review of April Portfolio

The album *Studies Around the Home* is indeed an interesting and varied collection of prints.

E.H.B.'s *Sunbathed* is a neat little offering in which the highlights on the house and fence and even-toned grey of the sky are nicely offset by the interesting shadow pattern in the foreground as well as the shape of the shaded trees. One thing worries me, however: the uninteresting line of fence that runs away into the distance on the left. This would have been less intrusive if it had been cut through by some form of human interest placed where it would catch the sunlight that comes in at the left, thus introducing a liveliness that would have helped the arrangement considerably.

For straightforward simplicity F.B.N.'s *No Work To-day?* hits a high note in which the right amount of dark was introduced down the left-hand side to be met by an equally appropriate amount of heavy tone at the base of the print to give the necessary emphasis to the umbrella where it rests against the bright wall and forms the central point of interest. I like the well-timed exposure of the shadows that allow the picture frame at the top of the picture to be seen just enough to take its right place in the arrangement. The overall softness of the arrangement heightens the impression of the indoor atmosphere.

A.J.D.'s *Sun-Splashed* is another well chosen subject, which shows yet again that it is not always the obvious that makes up into an attractive picture. Little can be said of this print except that, because of its downward slope, the sunlight shows off to advantage the texture in the pile of bricks and causes interesting shapes of foliage shadow to fall across the spade, which would have otherwise been an eye-catching and irritating sunlit square in the picture.

Whilst J.S.'s *Lassie* is photographically quite a good print, I cannot enthuse over it; it seems that the collie's head is not a subject that lends itself readily to close trimming. Crowding the head so tightly into the picture space seems to have altered the whole character of the animal, and the profile shape from this angle is not as attractive as it might be.

The unusual pattern of light-and-shade shapes that sweep diagonally across the background, combined with the unusual markings of the cat, lend a great deal to the success of A.G.G.'s *Prisoner* and tend to draw more attention to the 'victim's' appearance of outraged dignity. The wire screen adds variety to the subject as well as providing, of course, the title for the picture.

Review of Contest Entries

Continued

C.W., *Belair*.—Harvest scenes are amongst the most difficult it is possible to find as a subject for photography. Your prizewinner is one of the best we have seen for some time. "Rolling Hills" and "Sheep Country" each earned HC because they fit in well with the general idea of the set theme, yet without being outstanding in any particular respect. The other landscape subject has some small areas of cloud shadow in the distance that are most interesting but in a general way this print is too broad—with many lines all going in a horizontal direction and possessing no main centre of interest.

By KARRADJI

L.H.C.'s *Tumblers* provides a different angle on the photographing of glassware in which the shadows play a prominent part. The placing of the central point of the arrangement near the top left-hand corner gives full play to these shadows, allowing them appropriately to fill the otherwise empty space. It was a wise move to have the light entering low enough so that it could run the full length of the arrangement and so cause an extension of the shadows from the glasses to reach the right-hand bottom corner.

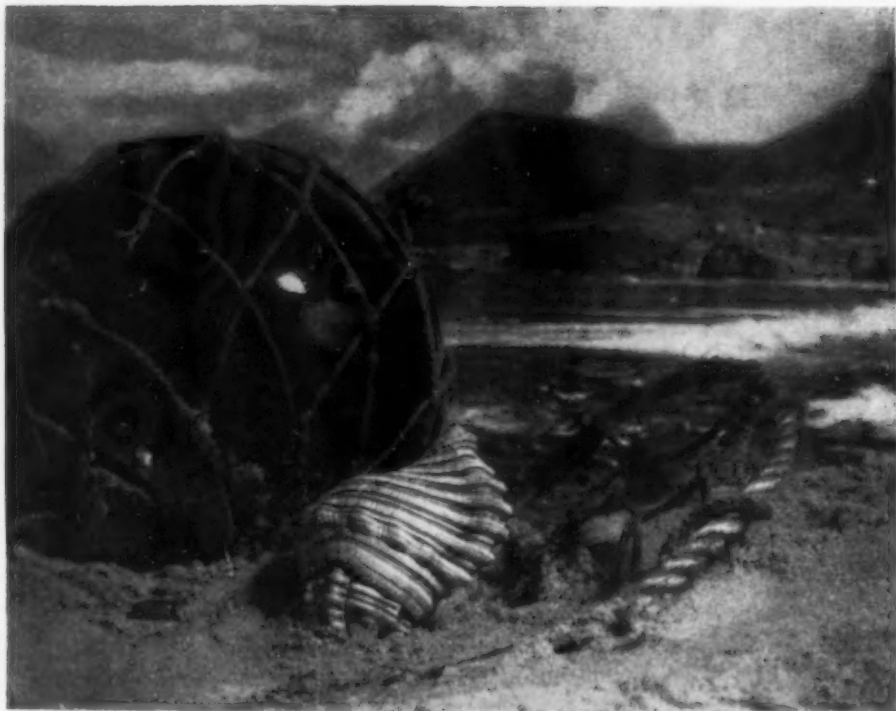
I am not aware if R.R.'s *November* was intentionally placed on its side, but this arrangement certainly lends itself to a more satisfactory composition. Observing further, I feel it was deliberately taken that way. The light, coming downward as it does, fully highlights the uppermost bloom, and the softness of the light falling on the rest of the flower allows the depth of tone to gradually increase to form a solid base and background. Actually the arrangement of this charming print is very much akin in composition to the print on the other page.

R.R.'s *Luxury Breakfast* is, I should imagine, cynically titled. I doubt whether anything is gained by the low-toned rendering of this subject, for whilst it does tend to make the spoon look more metallic, it also places emphasis at this point and makes it catch the eye and hold it unnecessarily. At the same time the darkened tones of the print have deprived the plate of the appearance of chinaware and made it also seem to be of a metallic nature. As one becomes more adept in this class of work he is more subject to be the butt of criticism and, I hope, more accustomed to taking it. Perhaps R.R. will forgive me therefore when I say that I do not consider this print to be quite up to his usual very high standard.

Booth seems to be an unusual departure for R.J.—a diversion for the moment from the ancient to the modern, and in the present case a very nice arrangement. I like the way the topmost handle is placed to allow an entry from the corner in that region. The other three handles are so placed at an angle as to create an imaginary line which completes the arrangement. Here also the shadows cease to have any identity of their own, but become simply a necessary part of the composition.

In K.L.A.'s *Interior Design* the patterned glass of the windows is the main point of interest—nicely arranged because of the well-placed upright and the graduated tones of the shadows reaching downward from above. The highlight on the glass throws into relief the well placed design of pots at the base. Exposure has been nicely balanced in this case to make the utmost of the glassy texture of the background.

I have often mentioned my personal dislike for table top prints, but I must pause to give words of praise to an arrangement which is in itself very ingenious from many angles. In R.R.'s *Wood Nymphs* the cleverly-arranged dark background enhances the highlights on the suggested row of figures so that a perfect tie-up is afforded the lengthy shadows. Here again the author used a touch of humour in the title.



A. J. ANDERSON: *The Last Haul*

I particularly like the way the skirted figure is given less prominence so that it does not upset the woody solidity of the rest.

The suggested quiet, almost felt as well as seen in C.R.K.'s *Cottage Entry*, is little enough to suggest a photographic subject. Yet I can easily enough imagine the author wanting to take it. It is a record of an impression often experienced and one that could, by the intimacy of its nature, ask to be taken. A very good point here was the lowering of the viewpoint to take full advantage of the unusual height of the bench on the left.

I feel that F.P.H.'s *The White Window* could have been shown to better advantage if a little more were left on the right of the print; the weight of the inner shadows of the windows are all far too heavy to be placed so near the edge of the print. The surrounding brickwork at the left, with its trailing vine, hardly offer sufficient complimentary balance. From a technical point of view the print is excellent.

F.T.C.'s *Corner Decor* does not enthrall me much. I feel that had the plant been placed to lead in from the right-hand corner the appearance of falling over might have been avoided; the heavy flat leaves would then have given a stronger base to the print, with the

finer leaves leading more decoratively upwards. The bloom would then have curved upwards and over, rather than backward and down. Perhaps even with the plant printed upright and the background struts supplying the slope a more pleasing result could have been obtained. The subject is nicely exposed and well printed.

I like K.A.F.'s *Half-way Up*. It gives the impression that one is actually beginning the action of mounting the stairs and has placed one hand on the railing. I like the way just enough of the rail is allowed to enter at the top and slope gracefully downward. An important point in this arrangement is the low tone of the lower rails where they swing upward to the left and help to give a feeling of third dimension. The right amount of stairway has been included to act as a mass foil for the finer work in the picture and also to support the title.

J.F.A.'s *Home in the West* is a print very like *Sunbathed* in its application, but actually I think the tree at the left could have been omitted, there being quite enough dark area provided by the overhanging foliage and other surrounding low tones—I have a 'pet objection' to tree trunks which have been cut down the centre by the edge of the print.

Editorial Notes

PRIZE LIST FOR MAY

CLASS "A" SET SUBJECT

- Second "Evening Shadows", Muriel Jackson.
(Equal) "Noonday Rest", M. A. Stratton.
Third "Sunlit Valley", E. G. Cubbins.
Highly Commended: M. A. Stratton (2); H. Grenenger.

CLASS "B" SET SUBJECT

- First "The Bush Track", J. K. Jackson.
Second "Rage in Heaven", R. V. Leunig.
(Equal) "Harvest Time", Geo. Windle.
Third "Eins Zwei Drei", B. Kozlowski.
(Equal) "Between Showers", Ruth Raid.
"Rural Gem", A. K. Anderson.
Highly Commended: S. G. Apelt; R. F. Corbett;
R. M. Kefford; R. V. Leunig; L. G. Hall; Geo.
Windle.

CLASS "A" OPEN SUBJECT

- First "Doorway Cobbity", Muriel Jackson.
Second "The Intruder", E. F. Stringer.
Third "Cray Pots", F. L. Elrington.
(Equal) "Early Morning on the Harbour",
M. A. Stratton.
Highly Commended: J. F. Abson; I. H. Caldwell;
Muriel Jackson; N. Ozolins; R. Ritter; E. F.
Stringer.

CLASS "B" OPEN SUBJECT

- First "Ann", J. E. Vautier*.
(Equal) "The River", J. F. Cairns.
Second "Moonlight Bay", K. A. Fox.
(Equal) "Their Leafy Shrouds Revealing",
B. Kozlowski.
Third "The Pessimist", T. Murray.
(Equal) "Nocturne", J. K. Jackson.
Highly Commended: L. C. Hall; R. V. Leunig (2);
K. Musgrove; C. F. Penzig; Ruth Raid; J. E.
Vautier; Geo. Windle.

*Denotes a New Competitor.

WELCOME TO SIX NEW COMPETITORS.

Our usual hearty welcome is extended to six new competitors: W.M. (Wentworthville); M.A. (Norfolk Island); J.W.R. (Devonport Tas.); G.A.F. (Berrigan); J.E.V. (Brisbane); F.T. (Montone, Vic.). The group was successful in gaining one First and one HC.

CAPTIONS AND TECHNICAL DATA

Cover illustration:

Evening Reflections, J. E. Toghil.—First, Class B, Open for April. Exp. 30 sec., f/11, Super-XX, reflex.

By Harbour, Lake or River—Pages 279-294:

Vantage Point, J. F. Abson.—First, Class A, Open for August, 1954. Exp. 1/50 sec., f/8, Super-XX, folding, yellow filter.

4.30 a.m., A. K. Dietrich.—Second (Equal), Class B, Set for February, 1953. Exp. 1 sec., f/8, Super-XX, reflex, yellow filter.

Sunday's Yarn, J. McAllister.—Third (Equal), Class B, Open for December, 1949. Exp. 1/100 sec., f/16, Super-XX, folding, orange filter.

The Silver Lining, J. T. Arthurson.—First (Equal) Class B, Open for September, 1948. Exp. 1/50 sec., f/8, Super-XX, field camera, yellow filter.

Calm Waters, Kiki Mathews.—Third (Equal), Class B, Open for August, 1951. Exp. 1/50 sec., f/16, Super-XX, reflex, yellow filter.

Lined Up, Merton Potter.—Third (Equal), Class A, Open for April, 1952. Exp. 1/100 sec., f/11, Super-XX, folding.

Morning-Mist, E. F. Stringer.—Second (Equal), Class A, Open for January, 1954. Exp. 1/50 sec., f/11, Super-XX, reflex.

Harbour Reflections, E. F. Stringer.—Third (Equal), Class A, Open for August, 1952. Exp. 1/100 sec., f/16, Super-XX, reflex, yellow filter.

KODAK INTERNATIONAL SALONS

(for Kodak staff members only)

The 21st Salon is to be organised at Harrow, England, with entries closing early January, 1956 (Salon Chairman: M. A. PENNINGTON).

The 22nd Salon is to be organised at Vincennes, France, with entries closing late in 1956 or early in 1957 (Salon Chairman: c/o Monsieur A. Falquet).

Sheltering Ground, A. E. Brown.—Third (Equal), Class A, Open for May, 1952. Exp. 1/100 sec., f/16, Super-XX, reflex, yellow filter.

Ocean Entrance, G. A. Dalgleish.—Third (Equal), Class A, Open for May, 1954. Exp. 1/50 sec., f/11, Super-XX, reflex, yellow filter.

Landfall, D. N. Dove.—Second (Equal), Class B, Open for May, 1954. Exp. 1/100 sec., f/11, Super-XX, reflex, yellow filter.

Trio, D. A. Read.—Third (Equal), Class B, Open for January, 1949. Exp. 1/100 sec., f/16, Super-XX, reflex, yellow filter.

Evening, F. L. Elrington.—Second (Equal), Class A, Open for August, 1953. Exp. 1/50 sec., f/11, Super-XX, reflex, yellow filter.

Shades of Venice, K. J. Teister.—Third (Equal), Class B, Open for April, 1954. Exp. 1/50 sec., f/16, Super-XX reflex, yellow filter.

Tranquil Waters, S. G. Apelt.—Third (Equal), Class B, Open for January, 1953. Exp. 1/50 sec., f/11, Super-XX, folding, yellow filter.

Catching Sunshine, R. M. Kefford.—Third (Equal), Class B, Open for December, 1950. Exp. 1/100 sec., f/16, Super-XX, folding, yellow filter.

Page 312:

The Last Haul, A. J. Anderson.—Second (Equal), Class A, Open for October, 1950. Exp. 1/22 sec., f/22, Super-XX, reflex.

The Photographic Societies

PHOTOGRAPHIC SOCIETY OF VICTORIA

At its last two meetings the society has enjoyed the privilege of hearing interesting and informative addresses by lecturers supplied by the Victorian Association of Photographic Societies. This service is very much appreciated, not only in bringing forward fresh ideas as bases for discussion, but in enhancing the cordial relationships that already exist between the various camera clubs in Victoria.

On March 18, Mr. E. T. Scott, V.A.P.S. Guest Lecturer, addressed an attendance of about seventy members and visitors on the subject of *Colour Photography*. His method of approach was to screen various transparencies of his own taking and to discuss them from the point of view of approach to subject, lighting conditions, exposures, errors in final result, and possible lines of improvement. The address and screening proved of much assistance to the colourists present.

On April 7, Mr. L. Hawke, V.A.P.S. Guest Lecturer, spoke on *Print Quality* to a gathering of some fifty members and visitors. The attendance was undoubtedly affected by the fact that the meeting was on the evening before Good Friday. The general theme of Mr. Hawke's address was the necessity for meticulous attention to detail in every stage of making and processing the negative and the print. Cleanliness and elimination of unwanted reflections in camera and lens; use of a lens-hood under all conditions; care and cleanliness, in developing and drying the negative; cleanliness of enlarger and lens, with elimination of all stray light; care in determination of enlarging exposure to permit development of the print to infinity. Mr. Hawke concluded his address by display and discussing of a number of his own prints which amply illustrated the beneficial result of attention to the matters outlined in the lecture.

Miss M. Fraser, having kindly agreed to accept nomination, was duly appointed a delegate from the Society to the Victorian Association of Photographic Societies.

It was announced that, owing to unforeseen circumstances, certain alterations in the current syllabus had proved necessary. The address and screening of films by Mr. P. Crosbie Morrison, under the title *Nature* will take place on June 17, and the screening of films by Mr. Max Knobel is scheduled for May 13.

E.R.C.

BALLARAT CAMERA CLUB

At the general meeting, the Slide Group reported a successful evening when Mr. H. Cox showed slides taken during his recent trip to New Zealand, and much appreciation was expressed. Miss Fuller, who also spent some weeks in New Zealand at Xmas, showed a number of slides and it was interesting to compare the differing viewpoints. The syllabus item for the month consisted of a portfolio of thirty prints from the Photographic Society of America, which is circulating round the clubs for a limited time through the auspices of the V.A.P.S. Mr. E. W. Spargo, a member of the Adelaide C.C. was present and ably commented on the various prints. He also acted in conjunction with the Art Committee in judging the monthly competitions. The results were: Open: F. Duncan, *Abandoned Cells*; Bas Relief or Solarization: L. Evans, *City Corner*. B.S.

MELBOURNE CAMERA CLUB

March has been a month of intense activity. Our organisation for the Camera Clubs of Australia Invitation Exhibition has progressed well and forty-eight clubs have accepted, so that we shall be able to exhibit approximately 550 prints in the Melbourne Town Hall. Photography is being enthusiastically accepted, and when we advertised our Free Beginners' Course in March over ninety people arrived, keen to learn how to use their cameras. A very satisfactory response! We shall continue this beginners course with an Instruction Group, showing in detail the processes used to produce good pictures.

Alan Gray, A.R.P.S., one of our leading overseas exhibitors, gave an interesting one-man-show of his prints with detailed explanation on March 2. Mr. J. H. McConkey spoke, on the 10th, about the *Photographer and the Law*. It was an entertaining and instructive evening and a theme not often touched by clubs. Tom Scott handled very well a difficult subject in *Action Pictures in Colour* on March 17, and the slides with which he illustrated his remarks showed the skill of an experienced camera expert.

On March 31, our President, Mr. W. Broadhead, exhibited and spoke about our *Permanent Collection*. This could be recommended to every club in Australia and has proved most valuable and educational to our own. Our collection consists at present of approxi-



Serious expressions on the faces of the audience show the great interest that is being taken in The Beginners Course, which is being conducted by the Melbourne Camera Club.

mately 120 prints, some made as early as 1912, and the artistic and technical trend of photography can be studied and evaluated through them.

The title of our monthly competition in March was *Against the Light* and the results were: A Grade: 1, L. Mullumby; 2, E. Burt; 3, L. Hawke. B Grade: 1, N. Ladner; 2, C. Derrek; 3, D. McFarlane. Colour: 1, R. Harris; 2, G. Gray; 3, J. Hoehn. Judging was done by Brian Patton, the general standard of exhibits being quite satisfactory. G.R.F.

SOUTHERN TASMANIAN PHOTOGRAPHIC SOCIETY

The first competition of the 1955 series was held on March 8. The set subject was *Landscape* and there was the usual open section. The new system of points allocation seems to have had the desired effect, as there were considerably more entries than was the rule last year. Each competitor may submit three entries in each section, and the task of the judges is to decide whether or not the print is up to the standard of the grade in which it is entered. If it is accepted it is hung, and the author receives one point. Thus it is possible for each entrant to obtain six points in a competition, three for the set subject and three for the open. At the end of the year the winner of each grade will be the competitor obtaining the greatest number of points. It is therefore to the competitor's advantage to submit as many prints as possible, up to six, since if they are all up to standard he will obtain as many points as a competitor under the old system who submitted two outstanding prints, one in each section, and got three points for each, first in each section. In A Grade about 80 per cent of the entries were hung and about 50 per cent in B Grade. About three times the usual number of prints were submitted.

On March 12 an outing was held, and in spite of the lack of good lighting the members seemed to enjoy themselves. The party journeyed up the eastern side of the River Derwent, via Old Beach, stopping at Risdon en route to explore the photographic possibilities of that old original settlement. Crossing the Derwent at Bridgewater, a stop was made at Granton for afternoon tea, after which, as the light had completely failed, we set out for home.

The subject set down for the meeting on March 29 was an illustrated lecture by Mr. O. Truchanas, entitled *Little Known Tasmania*. As it was expected that there would be a good number wishing to attend, it was decided to hire the Mayor's Court Room for the occasion. At the last minute, however, it was found that this room was quite inadequate, and the large crowd that turned up almost filled the Town Hall upstairs. Mr. Truchanas described his trip down the Serpentine River by canoe, illustrating his talk with a collection of Kodachrome slides of his usual excellent standard. After many exciting experiences Mr. Truchanas was capsized in one of the final rapids in the river and his canoe was a total loss. He had to make his way overland to Lake Pedder, through very rough country. The proceeds from the evening, some £38, went to the N.S.W. Flood Relief Fund. R.O'M.

46th LONDON SALON OF PHOTOGRAPHY

A far advance entry forms have been received in respect of the 1955 London Salon which is being held from 10th September to 8th October. An entry fee of 5/- (stg.) covers the submission of six prints in either monochrome or colour. Entries must reach the Hon. Sec., London Salon of Photography 26-27, Conduit Street, New Bond Street, London, W1 no later than 10th August.

CAMERA CLUBS OF AUSTRALIA INVITATION EXHIBITION.

There is something about an exhibition of the work of the Camera Clubs that appeals generally. We of The Melbourne Camera Club feel that it is probably because an exhibition of this type provides the link between the man in the street with his Box Brownie and the entire field of Pictorial Photography.

Eight thousand people in Melbourne alone viewed the exhibition our club sponsored in 1951 to mark our Diamond Jubilee. So great was the interest that the showing in the Town Hall arranged for three days viewing was insufficient and a representative collection of prints was transferred to the Kodak Gallery for a further week. The entire exhibition was then shown in the Ballarat Town Hall, and again large numbers of the public took the opportunity of attending. Approaches from other parts of Victoria as well as interstate to have the collection transferred to those places had to be regrettably refused to enable the prints to be returned to the co-operating clubs.

Believing that the time is again opportune for an Exhibition, The Melbourne Camera Club approached the other clubs for support, and it has been readily given. From May 30 to June 1 next, the combined efforts of some fifty Australian clubs will be expressed in more than 500 prints and a selection of over sixty colour transparencies. The colour exhibits will consist chiefly of the *Slide of the Year* of each of the clubs represented.

Interest and support is truly Commonwealth-wide, and the work of clubs from Stanthorpe (Qld.) to Hobart (Tas.), and from Perth to Sydney will reflect very fully the standard of Camera Clubs of Australia. Some members of The Adelaide Camera Club are planning arrangements to visit Melbourne to view the Exhibition.

All this means that the camera enthusiasts and those merely interested in photography will be provided with the opportunity of viewing a large collection of photographic work, much of it within the limits of their own capabilities but also with a strong representation of the best work in Australia today. It is an Invitation Exhibition and the supporting clubs make their own selection of prints to be shown in the name of their club. The small club and the largest of clubs have a common meeting ground, as too has the humblest camera club print and the salon print.

The Melbourne Camera Club expresses appreciation for the confidence and support of exhibiting clubs and is confident that the exhibition will make a very real contribution to Australian Photography. A.A.

BELMORE CAMERA CLUB

The monthly meeting, held on March 14, was highlighted by another fine lecture by Mr. J. Clucas of the Kodak Lecture Service delivered before a good membership attendance which included two new members. His subject on this occasion was *Films and the Processing Theory*. Mr. Clucas also obliged by adjudicating in the monthly print competition and the results were: Set Subject—*Landscape*: 1 and 3, K. Fraser; 2, J. White. Open: 1, J. White; 2 and 3, K. Fraser. Mr. Clucas has promised to give us another lecture on May 9. The subject will be *Colour Transparencies*. Meetings are held in Shaw Hall, Burwood Road, Belmore. Visitors are welcome.

We were hoping for good weather conditions for our first picnic outing; but the day was very dull and overcast but without any rain. A happy time was experienced by those present. J.W.



About seventy enthusiasts were entertained at Bleadale Winery by members Messrs. Potts on March 13 when the Adelaide Camera Club held its outing to Langhorne's Creek.

ADELAIDE CAMERA CLUB

In the monthly print competition fourteen prints were exhibited in A Grade and three in B Grade. The judging was by popular vote and the results were: A Grade: 1 (Equal), R. Cann *Study in Crystal* and *Rosalind*; 2, J. Windle *Spare a Pipeful*, *Mister*. B Grade: 1, J. Osborn *Table Top*; 2 (Equal), P. Quigley *The Young in Heart and Concentration*. I. Monfries and R. Cann acted as critics, but their comments revealed a strange dissonance with the results of the popular ballot. The competition for the Phillips Trophy, for pure photography in landscape, brought forward eight entries and the results of that competition will be announced at the next meeting; the judging will be done privately by a panel of three.

Mr. R. Cann instructed members in the art of *Spotting Prints*, enabling them to hide mechanical defects in the photographic process by the application of water colour. Member J. Windle demonstrated the *Oil Reinforcement Process*, in which oil-colour is used to control and alter the tones of the print, and G. Ziesing showed members how to use the dry-mounting method in presenting the print for exhibition.

At the meeting of the Colour Group Mr. Dickson took the chair in the place of Mr. R. Leunig, who has resigned the position on account of ill health. Forty-eight slides were entered for the monthly competition and the awards were: 1, R. White; 2, R. Keal; 3, K. McCarthy. The set subject competition *Character Study* was won by R. Cann with *Pedro*, against five other competitors. R.B.

NORTHERN TASMANIAN CAMERA CLUB

A colour evening entitled *The World in Colour* was held on March 11 to raise funds for the New South Wales Flood Relief. At the meeting Mr. L. McVilley gave a very interesting practical talk on *Portraiture*. He showed many ideas of making up simple lighting sets, and as members had brought along their cameras they were able to take part, ably assisted by the speaker.

Six members were invited to show thirty of their best slides. These were: *Scotland* by L. McVilley; *Austria and Germany* by B. Woolston; *Holland* by H. De Jong; *Cradle Mountain, Tasmania* by B. Widdowson; *Middle East* by R. H. Elms and *Canadian Rockies* by R. Montgomery, together with forty-five slides of Launceston, England, with tape recording. The commentary of the artists was recorded with background music. It is here we must mention the names of G. Cuthbertson and A. Beswick for their effort in recording the whole show.

The donations received were £20/12/5. Our thanks are also due to the Broadcasting Stations 7 NT and 7LA, whose services enabled our President to give publicity to the show, and to various shops who displayed our posters.

The evening of March 15 was devoted to a lecture on *The Lebanon and the Middle East* by Mr. R. H. Elms, with Kodachrome illustrations. Mr. Elms is stationed in the Lebanon with I.R.O. It was a fascinating story, particularly *The Valley of the Kings*.

The main speaker for the evening of March 29 was Mr. A. Beswick, who spoke on *Cradle Mountain*. Mr. Beswick showed many beautiful Kodachrome slides taken by B. Widdowson, who was absent because of illness. J.W.I.

R.A.A.F. APPRENTICE PHOTOGRAPHIC CLUB

A trip to Albury was held on March 19. The members left Wagga at 7 a.m. and arrived in Albury at approximately 9.30 a.m. At 12 noon the War Memorial was visited. About 1 p.m. we went out to the Hume Weir. On the return trip the camp was reached at 5.30 p.m. and members agreed that a very enjoyable outing was had by all. A competition is to be held and will be judged in May.

The Open Competition for the month was won by L./App. Bayfield with *Anzac Square*; L./App. Billet was second with his entry *Cherie*; while L./App. O'Callaghan was third, with *Flight*. A./App. Duke won first prize with his entry of *The Swan* in the section for new members. The standard was fairly high and showed the keenness of the members. D.H.D.

THE PRINCIPAL PHOTOGRAPHIC SOCIETIES

All of the Railway Photographic Societies have now been amalgamated under the name of the Railway House Photographic Society. The Secretary is Mr. B. Arkell, 96 Christie Street, St. Leonards. Publicity Officer is Mr. N. A. Jones, 17 Central Avenue, Mosman, N.S.W.

The Secretary of the Marrickville District Photographic Society is now Mr. H. A. Little whose address is Post Office Box 69, Marrickville, N.S.W.

An Opportunity for Everyone

THE MUNICIPALITY OF RANDWICK PHOTOGRAPHIC COMPETITION

Entries are limited to views taken within the Municipality of Randwick.

The competition is open now. Both amateurs and professionals may participate. Closing date is June 7, 1955. Special Prize, £10 10/-; First Prize, £5 5/-; Second Prize, £3 3/-.

No Entry fee is required but entries must be on the prescribed form which is obtainable, together with full particulars, from The Town Clerk, Town Hall, Randwick.

The 'Last Page'

EXHIBITIONS OF BRITISH PHOTOGRAPHY

Thanks to the ready co-operation of Kodak Ltd. (London), it has been possible to arrange for the Australasian showing of a number of important British photographic exhibitions.

The first of these, the *Roger Wood* Exhibition has already been shown in Melbourne and Sydney and is scheduled for Adelaide (Kodak Gallery) this month.

Other groups arriving shortly will be *Westminster Abbey* and *The British North Greenland Expedition*, while early next year we shall have that well-reviewed, very stimulating series, the work of *Forty British Photographers*.

* * *

15th INTERNATIONAL FOCUS FOTOSALON 24th September-9th October, 1955 in Amsterdam

Four Colour prints and (or) four colour-slides, 5 x 5 cm. to be sent to Focus Ltd., Bloemendaal, Netherlands.

Entry fee is \$1—or 16 International Reply Coupons; closing date 25th August. Bronze medal for three prints accepted; silver medals for the best portrait, the best landscape, the best colour print, and for the best colour-slide; gold medal as visitor's prize for the best photograph.

* * *

J. K. and Muriel Jackson (Killara, N.S.W.) certainly set up an all-time family record by gaining two awards each in the May A.P.-R. contests—hearty congratulations!

* * *

"Chris" Christian left Sydney early in April on an extensive C.S.I.R.O. assignment. Areas to be visited include south-western U.S.A., Israel and Pakistan.

* * *

Camera (Lucerne) is now established as the official organ of the F.I.A.P. (*The International Federation of Photographic Art*), with each issue containing a full-page report. The issue for February 1955 was of particular interest in that it carried a "short report" of the recent F.I.A.P. Congress at Barcelona (Spain). Amongst numerous matters the report stated that the next Congress (and *IVth Biennale Exhibition*) would be held in Cologne (Germany) during October, 1956.

(Now that we have federations in the three principal states, the way is open for the formation of a *Photographic Society of Australia*, which would be a national body and therefore eligible for F.I.A.P. membership. There are already 26 "federations" on the membership list.—Editor.)

* * *

Beaufoy Merlin, of Greenwich, Sydney, grandson of the famous wet-plate photographer of the same name, passed away on February 15 last.

* * *

A striking Kodachrome photographed by John Bechervaise on Heard Island was reproduced in large proportions on the 1955 calendar recently issued by Specialty Press of Melbourne.

* * *

The latest R.P.S. List of Associates included the following Victorians: W. G. Hastie (Melbourne), J. R. Hopkins (Gisborne).

UNITED NATIONS INTERNATIONAL GOODWILL EXHIBITION

By arrangement with the *Canberra Photographic Society* and the *Victorian Association of Photographic Societies*, the *Australian Association for the United Nations (Victorian Division)* is featuring the above exhibition at the Kodak Collins Street Galleries (Melbourne), from June 6th to June 11th.

"The prints to be shown include groups from Austria, Belgium, Canada, Ceylon, China, the Federal German Republic, Ireland, India, Israel, Italy, Japan, and many other countries. Not only will the exhibition represent the photographic art of countries throughout the world, but we feel that the prints will reveal both the unity and diversity of outlook amongst photographers everywhere. It is the hope of the organisers that the exhibition will help, in some way, to foster the spirit of friendship and understanding between nations."

* * *

Applauding the award of the A.P.-R. *Recognition Medal* to Maynard Pocock, the popular General Secretary of A.P.P.S., the Editor of *The Lens* makes these comments:

"Long hours of work and sacrifice of his time have been put into the organizing and administration of our society by Maynard, for keeping such a far-flung family together requires a great deal of correspondence. No doubt while we have been snug in bed, the lights at 18 Wellington Road have been burning brightly, so that the Society might progress."

* * *

LEROY-ALCORSO TEXTILE DESIGN COMPETITION

(See also page 755, December, 1954)

Designs submitted by photographers in the Leroy-Alcorso textile design competition this year left too much to be done by screen-printing technicians, the judges reported. Some of the designs showed "a commendable inventiveness", but their reproduction would have involved an even greater inventiveness on the part of the printers. The way in which photography had been used resulted in fine graduations of tone, which could not have been reproduced. Colour schemes would have been more effective had they shown a greater boldness and contrast.

Although in this competition designs do not necessarily have to be submitted "in repeat", those using the photographic medium certainly would show to better advantage if they were repeated. With drawings done in orthodox material, it is a simple matter to take care of the necessary "repeats" and to modify colour schemes. But they're not equipped to deal with photographic problems. In the first Leroy-Alcorso competition, Douglas Annand achieved a striking success with "a brilliantly conceived" photographic montage, and undoubtedly the camera is capable of other equally effective designs.

Miss Valwyn Edwards, of the organising executive of the Leroy-Alcorso competition said after the judging that many of the entries submitted in the competition, as a whole, showed confusion as to what constituted a good design for women's summer dress fabric. If artists could combine their technical skill with a keener appreciation of the purpose of their work, they would have a far greater chance of success, she said.

The third Leroy-Alcorso competition will be launched about the middle of the year, but any enquiries meanwhile can be made direct to the Leroy Manufacturing Company, 110 Flinders Lane, Melbourne, or to Silk and Textile Printers Ltd., Hobart.

A.S.A. and B.S. Exposure Indexes for KODAK FILMS AND PLATES

Sensitised Materials	Daylight		Tungsten	
	B.S.	A.S.A.	B.S.	A.S.A.
KODAK FILM (in rolls)				
Super-XX Panchromatic	31°	100	30°	80
Verichrome	28°	50	25°	25

MINIATURE CAMERA AND CINE-KODAK FILMS

24 x 36mm.

Super-XX Panchromatic	31°	100	29°	64
Plus-X Panchromatic	28°	50	27°	40

16mm.

Super-XX Panchromatic	31°	100	30°	80
Super-X Panchromatic	27°	40	26°	32

8mm.

Super-X Panchromatic	27°	40	26°	32
Panchromatic	21°	10	20°	8

COLOUR FILMS

Kodachrome Daylight (24 by 36mm. and Bantam)	21°	10	15°	*2.5
Kodachrome Type A (8 and 16mm. Cine-Kodak)	†21°	†10	23°	16
Ektachrome Sheet Film (Daylight)	20°	8	—	—
Ektachrome Sheet Film (Type B)	†19°	†6	21°	10

KODAK FILM (in sheets)

Royal Pan	34°	200	33°	160
Super-XX Panchromatic	32°	125	31°	100
Commercial Ortho	23°	16	20°	8
Kodolith Ortho	†21°	10	14°	2
Process	16°	3	13°	1.5
Process Panchromatic	21°	10	20°	8
Contrast Process Orthochromatic ..	10°	0.7	4°	0.2
Transparency Plain	16°	3	13°	1.5

PLATES

Super-XX Panchromatic	32°	125	31°	100
Panatomic-X	29°	64	27°	40
Orthochromatic	23°	16	20°	8
Supertone Panchromatic	21°	10	20°	8
Ordinary	21°	10	16°	3
Process Panchromatic	16°	3	10°	0.8
Contrast Process Ortho	10°	0.7	4°	0.2
Transparency	10°	0.7	4°	0.2
Lantern Regular	10°	0.7	4°	0.2
Lantern Extra Contrast	10°	0.7	4°	0.2

*These indexes are for use with colour correction filters: Kodak Wratten Filter No. 85, for Kodachrome Type A; Kodak Wratten Filter No. 85B, for Ektachrome Type B.

*For emergency use with Kodak Photoflood filter for Kodak Daylight Type Colour Films (Kodak No. 80A).

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